

The Modeler's Resource

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Sideshow Inc. presents... Bernie Wrightson's

FRANKENSTEIN

January '96

ISSUE #10



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FOUNDER & EXECUTIVE PUBLISHER

Fred DeRuvo

MANAGING EDITOR

Silvia DeRuvo

PRE-PRESS

ACME Color - Fresno, CA

PRINTING

Morgan Publishing - Grafton, ND

CONTRIBUTING ARTISTS

Steve Austin

Kurt Gruver

Dick Jonesy

Ed Newton

CONTRIBUTING WRITERS

Jim Bertges

Fred DeRuvo

Silvia DeRuvo

John Fasano

Mike Fredericks

Tom Gilliland

Steven Goodrich

Andrew Hall

Zen Mansley

Dennis Murphy

Ron Sousa

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We are in and out of the office constantly. Because of this we might not be here to receive your phone call. Please feel free to leave a message, but we would also encourage you to call back and try and reach us again. The best time to reach us by phone is after 4:00 PST weekdays or just about anytime on the weekends. Unfortunately, we are unable to return all calls.

ADVERTISERS: Please call to find out whether or not space is available for any ad that you would like placed. We are finding that we are filling up earlier, leaving little space for any additional ads. If you simply send us your ad with payment, we cannot guarantee that there will be room for it. If it turns out that we are full, then we will either send your ad/money back to you, or hold it for the next issue, depending upon how you advise us. We apologize for this inconvenience, but we know of no other way to circumvent this. Thank you for your patience. Please note our new Deadlines listed on page 58.

IMPORTANT: With respect to all resin and limited-run kits submitted for review: The Publisher cannot accept responsibility for kits which are subsequently found to have been copied without permission from the original sculptor (recast). Any complaints will, however, be investigated and any offenders will be excluded from future issues of this magazine.

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Cover: Sideshow, Inc. has done it again. First it was their *Human Oddity* series of kits and now, it's their new licensed Bernie Wrightson *Frankenstein* kit, meticulously sculpted by Sideshow's own Dan Platt. As you can see from the cover, this kit is exquisitely detailed. Join Tom Gilliland as he touches on many of the techniques he utilized in painting and detailing this masterpiece, in his column, **BEYOND THE BARE BONES**, starting on page 29 of this issue.

Also, Batman is back...again! This time Revell has him. Find out more about this kit on page 34.

Cover: Sideshow, Inc.'s new licensed Bernie Wrightson *Frankenstein* kit - Photo by David Bassett of Studio West, Las Vegas; Cover model built/painted by Tom Gilliland. Photo above: Revell's 1:6 scale vinyl Batman kit; built, painted and photographed by Fred DeRuvo © 1995/The Modeler's Resource.



From the Editor...

I know we surprised most of you with the addition of our full color cover last issue (October #9). We weren't 100% certain we'd be making the transition so we didn't want to say anything prior (and then need to have our foot surgically removed from our mouth) and it wasn't until just before we went to print that we found that we were in a position to make the switch to a full color cover.

With this issue, you undoubtedly noticed that our cover price has gone up a bit - *but*, before we go any further, look beginning on page 29, you'll notice that Tom's regular column, *Beyond the Bare Bones*, is now in color so that you can see exactly what Tom's talking about. We think this alone is worth the slight increase. Tom's column, more than anything else in this magazine, deserves to be in color. His articles are so necessary in helping us increase our skills as builders and painters. I get the benefit of seeing those pictures in color since I do all the set-up on the magazine, but you only see it in black and white. Now, you get to benefit as much as I do. Please note also that our subscription rates have *not* increased with this issue. We're offering a bit of a grace period for anyone who has been on the fence with respect to signing up for a subscription. New subscription rates which will reflect the new

cover price will go into effect with the April issue. We certainly hope you understand our position. *Here's something to think about: we're still the least expensive modeling magazine of this type, now with interior color pictures.* If you have concerns or comments, please write. I'd like to hear from you.

As you can see by our **CONTENTS** page, this issue has quite a bit of reading material that should make your modeling more enjoyable. Probably the major news is right on our cover - Sideshow, Inc. has recently produced a kit that is certain to be the talk of the town for months to come. A brand new version of Frankenstein, the Bernie Wrightson Frankenstein to be exact. And yes, we *do* need another Frankenstein if it's this one!

We're talking about a Frankenstein that exudes raw power. As you can see, the kit comes with two figures and an elaborately complete base. It's a superb kit and not only do we have a bit of a "bio" on the kit and the company, but Tom G. does a beautiful job (does he ever do anything less?) building and painting this kit for you in this issue. Tom was originally going to offer us some insights on scratchbuilding and customizing bases this issue, but when this new Sideshow kit came along, we asked him to set the bases article aside until next issue and do a build-up/paint job on this new kit spectacular. Wanted you to know too, that when you buy this kit, that's Tom's build-up and paint job that graces the box.

Jim Bertges took Lunar Models' Time Machine (the old version, not the newer rendition) to new heights and did a fair amount of customizing on it.

Steve Goodrich and I have fun "arguing" the pros and cons of kits with bases. What's better, with or without? We just decided it would be fun to start a friendly (I'd like to emphasize the word "friendly" here), debate on the subject, so join in if you'd care to.

Mike Fredericks is with us again, this time with a look at some of the kits that have been produced based on the old Outer Limits T.V. series. We're happy to announce that Mike has agreed to join our regular cast and crew of

writers, so you'll be enjoying one of Mike's articles in each upcoming issue of **The Modeler's Resource**. He'll still be putting out his own magazine, **The Prehistoric Times** too, just like always, so if you enjoy Mike's writing, you can catch more of his style in his magazine too.

Zen Mansley steps into the **SCI-FI ZONE** this issue showing us how to do some major detailing on AMT's Star Wars Star Destroyer. He has a lot of fun with that kit!

Mr. Ron Sousa, a member of SCAHMS (Southern California Historical Miniature Society) is here with a build-up of a Michael Roberts, Ltd figure in **MEN IN UNIFORM**. We appreciate very much the time Ron took out from his regular work to do something for us. It means a great deal to us and we think you'll enjoy it too. Please let us know.

In our last issue we profiled **Warriors Scale Models, Inc.** In our zeal to cover this new company, we neglected to mention another one of the folks that sculpts for them who does phenomenal work - Trevor Hensley and he's one of the folks that has helped put Warrior's quality on the map. The Viking bust we pictured last issue was his work. We apologize for our omission of Trevor.

In our last issue, we advertised that we would be showing highlights of the recent IPMS Nationals, but unfortunately, due to space limitations and our deadlines, we were not able to print that feature in this particular issue. We apologize for the inconvenience. But there's still plenty more here, so enjoy this issue!

-Fred

e-mail us at:

ModRes@aol.com or at

modres@valleynet.com

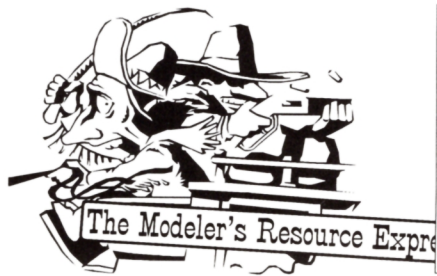
and check out our Internet Sites:

http://www.gremlins.com/modelers_resource

or at:

<http://www.valleynet.com/~modres/>

Besides our regular stores and distributors, **The Modeler's Resource** welcomes the following new stores, who now carry us (either through our distributors or through direct sales from us):



Shucks Pardners,
The Modeler's Resource
gets through to you, four times
a year (January, April, July and
October), with prompt, reliable
service. Plain nothin' keeps
that from happening...*nothin'*.

UNITED STATES

California

The Hobby Shoppe - Fresno

Michigan

Rider's Hobby Shop - Madison Heights

Pennsylvania

Puff 'n Stuff - Jeannette

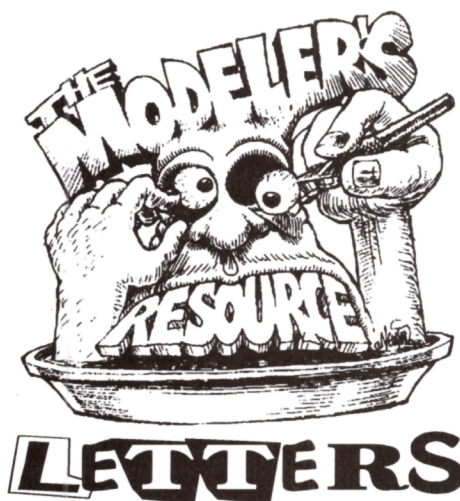
UNITED KINGDOM

Forbidden Planet

Alien Enterprises/Resin Heaven

CANADA

Leading Edge Hobbies - Kingston, Ontario



Dear Modeler's Resource,

Like Andrew Wheat, whose letter you printed in #8, I too re-entered the world of modeling a year ago. I went to Monster Modelfest in Boston, primarily to meet a lifelong hero, one Mr. Ray Harryhausen. When I shook his hallowed hand, a spark of magic entered me and I haven't been the same since. That show, cozy though it was, illuminated my path. I met a lot of great people who have since become good friends, Terry Webb and Mike Parks among them.

It's embarrassing to admit I'd not seen your magazine until the comic shop I frequent picked you up, starting with #8. It was a pleasant surprise to discover an extremely astute cross-section of modeling interests and techniques presented in a clean, attractive package.

You see, Richmond is sort of like a small town with a thyroid condition - we're not on what you might call, "the cutting edge" of anything. Until recently, only one of the five or six comics shops carried KITBUILDERS, Amazing Figure Modeler, Model Scene or (The) Modeler's Resource. Just in the last couple months, the best of the shops started carrying all of the modeling magazines. You'll be pleased to know that he sold out in just a few weeks, including yours. So, things seem to be going well for the hobby. I just wanted to let you know you had at least one new fan. Please find my enclosed check for a one-year subscription.

(In his letter) Mr. Wheat cited what he saw as some differences between military modelers and figure kit builders and went on to suggest that these two species of hobbyists break down the walls and work together. Though this is a vast oversimplification of Mr. Wheat's enlightened and heartfelt comments, I must say that I couldn't agree more.

I built a lot of planes, ships and tanks when I was a kid, but I don't have what you would call a serious military modeling background. I'm a fan of science fiction and horror, so naturally, I build figure kits and dioramas. However, some of the most magnificent work I've ever seen has had military themes. Some of the pieces in The Modeler's Handbook, which you can probably find at your local library, are simply mind-boggling and there's not a monster in sight. I've never seen the Shep Paine book, How to Build Dioramas, that Andrew mentioned, but I'd love to get my hands on it.

The point is that the information is there. All you have to do is have the curiosity to seek it out

and the imagination to use it. That some SF modelers obviously have military techniques down pat is evidenced in the works of Nirisawa, your own Robert C. Wine and the amazing Paul Keefe. Every serious builder should aspire to that level.

Historical accuracy, as you said, doesn't apply in figure circles to the same degree that it does in military ones. But, accuracy certainly does. A military modeler is striving to make things that were once real, real again. In most cases, the figure modeler attempts to give life to something that never has and never will exist, except in a two-dimensional context (film, comics, the written word). So, the figure modeler has to be even more adept to convince him/herself and the audience that this monstrosity is, or could be, real. Again, the key is imagination.

So, I'd like to thank Andrew for so eloquently voicing an opinion I've also held since I got back into the hobby. You can learn something every time you see someone's work, whether it be a car, tank, dinosaur or super-deform, if you just look closely enough.

~Sincerely - Frank Daniel

1820 St. Claire Ln., Richmond, VA 23223

Hi Frank,

We've printed your address as you requested so that others can correspond with you if they choose to do so. Thanks for your thoughts.

Dear Fred,

Thank you so much for your magazine, **The Modeler's Resource**. It is a must for all model makers.

While reading the magazine, I noticed a picture of Fred Gwynne on page 32 (Issue #9). It isn't a positive pour from a stuntman mask, but a sculpture created by Chris Mueller for Universal. Chris was also the sculptor that modeled the head and suit of "The Creature from the Black Lagoon". I was at Universal when Chris was sculpting this head - I personally poured and painted them.

~All my best -Michael Westmore, Studio City

Hi Mike,

Gladd you enjoyed the magazine. Thanks also for the correction regarding the picture we published. We appreciate being able to give credit where credit is due.

~Editor

Fred,

Just a quick note to say WOW, WHAT AN ISSUE! You have every right in the world to be proud of what you have accomplished. It's amazing how quickly **The Modeler's Resource** has evolved from a couple of pages into a full-fledged magazine. It's great to see.

The color cover, as you know, is probably the greatest improvement to **The Modeler's Resource**. You will find many new readers with this issue simply because they noticed the cover...this is a fantastic improvement and will probably be one of the best things you've done for the magazine.

I think the problem with letter grades for kits is the connotation we all give to letter grades. Getting an 'A' was always good and getting a 'D' was always bad...even a numbering system carries a good or bad stigma. Perhaps the best

way to go would be a 'word' grading system which would imply ease or difficulty of assembly; or excellent or poor pose and detail without imposing the harsh judgment of a specific letter grade.

(Last) issue's reviews were uniformly good. I particularly enjoyed Steve Baker's 'Bird of Prey' piece since that is a kit I am looking forward to building. It was interesting to see your reviews of off-beat items that don't usually get a lot of space. As usual, Steve Goodrich's views and tips are fun to read as well as being helpful. The GEOMETRIC Cyclops looks great! It was also nice to see Dennis Murphy's reviews of the Testors and Revell vehicle kits - he really seems to know his stuff.

It was great to have the column by Tom Daniel. I really enjoyed the insights he brought to the creation of those two kits. I hope there will be many more future installments from Tom.

I don't care what anybody says, a little military modeling never hurt anyone! It's good to see the inclusion of military subjects such as the Warriors piece and Tom's Men in Uniform...Tom's articles are a highlight of each issue. Judging from your letter column, your readers understand and appreciate military modeling as well as science fiction and fantasy modeling. They understand that techniques can easily be applied across all types of modeling.

Mike Fredericks' Star Trek kits article was outstanding. It was very thorough and in-depth and I'm sure all those Star Trek fans appreciated all the information. Plus your interview with Armin Shimerman complimented the article perfectly.

It was the interview with Karl Silvera that made the Munsters article for me. It's great when you can get commentary from people involved with the creation of the kits you're writing about...

Andrew Hall's article was another excellent piece. I hope there will be more of these looks at foreign kits and modelers in future issues. I enjoy seeing what's happening in the hobby around the world.

'Doc to the Rescue' is a great diorama and a wonderful article. I would be interested in hearing more about how Rudd converted his figures, the likenesses are very realistic. In fact, the picture at the top of page 39 could almost have been a still from the movie.

As always, 'Coming at You!' has information not available anywhere else. You always have at least one or two items before anyone else reports on them. You get it in **The Modeler's Resource** first!

All in all, it was a great issue. I know it's going to get even better. And I'm glad and grateful to be even a small part of it. That's it for now.

~Stay Happy - Jim Bertges, Simi Valley, CA

Dear Jim,

Thanks for contributing to the phenomenal growth of this periodical.

~Editor

Dear Fred DeRuvo,

Thank you for producing such a great issue of **The Modeler's Resource**, #9. All the new departments were good and of interest to me. I am mainly a figure modeler, but I do read the vehicle and other articles for help in building dioramas and such. I really enjoyed **ACROSS THE POND**

and hope it becomes a regular feature. Models and producers of models from other countries interest me very much. I've written to two of the companies mentioned in the article and hope to do business with them in the near future. I've also subscribed to DRONE and hope to learn more about English models and modelers from that.

I'm enclosing my check for \$18.00, please do renew my subscription. I don't want to miss a single issue. I've also enclosed a photo for your scratch built contest or customizing contest. It's a small "Ymir" about 4 inches tall from Modeler's Den, made of plasticine. The elephant is a toy from a series of nature animals bought on sale. The base is a plaque covered with model railroad ground cover. I painted the "Ymir" with Polly-S paints and used a different than usual color scheme of browns, mauve and rose to color the "Ymir." There are also yellow, tan and gray in the flesh tones. I hope you enjoy it. I enjoyed doing it.

~Thank you - Michael Oprean, Germantown, WI

Hi Fred!

Your magazine is outstanding! I received my first issue (#8) from a friend as I am the ultimate Pred-O-Phile. By the way, the Predator article in issue #8 by Mark Schaeffer was excellent! Keep up the good work!

~Thanx! - Scott Baker, Lake Charles, LA

Fred...

(Enclosed) are a few samples of my work for consideration in your current contest. Just got issue #9 (first time I've seen it) and I enjoyed it immensely!

~Keep up the good work! - Jamie Murray, Euless, TX

Dear Sir,

Please enter my subscription to your fine magazine for 1 year. Enclosed is \$18.00. I am a new subscriber - have my subscription start with issue #10-

I really enjoy your issues - very solid information of interest to model collectors.

~Thanks - Howard McKenzie, Haymarket, VA

Dear Fred,

Thanks for #9 of your "Modeler's Resource." It keeps getting better and better. And now for something completely different. Can you tell me if there is a new issue of Hobby FX? I only received two issues in as many years. And could you enlighten me about Model Scene? I sent these guys a money order for a subscription and I never received a single issue. I'm not blaming you, but I thought maybe you could tell me what kind of people they are, since they fail to write me back, even though I always enclose a SASE, as I do this time also. Just keep up the good work.

~Thanks - J.A. Proveniers, Holland, Europe

Dear J.A.,

Glad you liked #9. Please let us know what you think of this issue too, when you get the chance. As far as Hobby FX and Model Scene, our information is that both periodicals are no longer in production.

~Editor

►Editor's Note: The following letter has been trimmed down from its seven pages of content, due to space limitations.

Dear Sir,

Although my following requests are in this letter it does not mean that if you do not comply with them, that I will not subscribe to your magazine on a permanent basis, "so to speak". However, I hope that you can fulfill some of the more important ones, or that we can come to at least a compromise. It is my sincere belief that my requests would not only satisfy myself, but other modelers as well. It would make your magazine as about complete and perfect as such a magazine can be.

It concerns the early release of kit lists for the entire year, which are related to your type of magazine, of course, not all types of kits. Example: Sci-Fi, figures, odd kits, etc. I know, it seems like the same thing I mentioned in the last letter and maybe in some ways it is, but I believe I have found a solution into bringing these early predictions of kits to come on the market, later on

LETTERS TO THE EDITOR



We appreciate your comments to us and we welcome every letter, fax and e-mail. Please understand that all letters are subject to editing and condensation. All letters become the property of **The Modeler's Resource** and can not be returned. Correspondence that is not signed, will not be printed.

If you do not want any or all of your letter published, please indicate that somewhere *clearly* in your letter. Thank you.

Our mailing address is: **The Modeler's Resource, 1141 Holly Avenue, Clovis, CA 93611-6210**

You can now reach us 'on-line' by e-mailing us at:

ModRes@aol.com or modres@valleynet.com



'although not a certainly, or dates of release precise' without compromising the integrity of your magazine. I understand that you want the modelers to trust you when announcing what kit will be on the market at a certain date. As you said, modelers would look at you like you don't know what you're doing if you did otherwise. However, not knowing what the major styrene and vinyl manufacturers, as well as a few stable resin manufacturers of model kits plan to release later on during 1996 simply becomes intolerable because the anxiety is too great. Frankly, if those manufacturers think that it is wise to

advertise these future releases through catalogues and lists, surely these lists are fit to be printed in your magazine.

Besides, one of the main reasons modelers buy your magazine, I think, is to avoid having to buy all these catalogues and later on, the updates that are not included with these catalogues. Now, I know that you want the modelers to find your magazine a reliable source of info on kits that 'will be issued for sure' and that the time it should reach the market, must be indicated correctly in your magazine. Probably near the picture of the real painted kit. I do not suggest you change this, but simply add this extra section in your magazine. I have already found a name for it that is quite fitting, "Model Kits in the Twilight Zone" although you may choose your own title. This section wouldn't be big, although at this time of the year, up to the month of January, it might be more imposing since the manufacturers advertise through catalogues and lists, their merchandise for the next year. Probably would fill 'one page maximum'. The reason for naming this section "Model Kits in the Twilight Zone" would be because these kits are planned, but not yet a reality. As a matter of fact, below the title, the modelers would be warned that unlike the rest of your magazine, since this is an early list of what is to come next year, neither is the release of these kits, or the times of release of these kits as indicated, can be guaranteed. Especially from the small, independent resin companies. However, most kits in this section should reach the market, sooner or later, after the release date indicated. This section should also serve it's (sic) purpose well when the unannounced reissued old kits from Monogram or Revell, as well as simple unannounced kits from other U.S. manufacturers that sometime appear during the year. Of course, I'm always talking Sci-Fi kits, etc.

You probably would have to print this section in every issue not only for the styrene manufacturers on page 2, but also due to the fact that vinyl kit manufacturers no longer give a year's list of kits, but only a few months worth. So the list becomes more believable and are given at different times during the year. Even **FineScale Modeler** follows mostly the same guidelines you do, but still gives a year's list. Unfortunately it comes late in April and does not cover the full spectrum of kits you specialize in printing in your magazine...I find it hard to believe that you could not find a space in your magazine for this. It should have top priority, as your pictures of newly released model kits have in your magazine. I do not mean by this that the rest of your magazine is less important. Give us something to chew on until you print the pictures of the painted kits later on, in the regular part of your magazine. It seems, unless I am mistaken, that your Quark kit picture, which has appeared in #9 issue, has come into our possession soon after it has reached the market. But the Mr. Spock kit is also out, but has not appeared in this issue. Forgive me if I am wrong, but does that mean that many kits, which are already on the market will only appear in your #10 issue in December? This would mean that you could not print your pictures in time, before, or at the same time this kit reached the market. Is there any way you could improve this? It's quite possible that it appeared in #8 issue, but since the first issue I bought from you was #9, I have no ways of knowing. What is the percentage of pictures of kits you succeed in printing in your magazine, before the kits reach the market? What percentage come at the same time? What is the percentage that are printed late?

I think the section "Across the Pond..." comes right on time. They are beginning to produce fine and exciting products out there. Make sure that you have good contacts out there in order to know everything that is produced and try to get pictures, price info, and release dates as well as info on scale and what the kits are made of. And of course, where we can get them, if possible, in the U.S.A. as well as in England. Are the prices indicated on page 35 quoted in pounds or U.S. dollars? If so, the symbol for a pound is £. On page 36, I was quite upset not to see Ian Lawrence's 4 foot long Eagle. Also, no

price quotes or other details. If you could get a list of future releases, it would be great. If you can make contact with Mr. Morrison, could you ask him if he plans to downsize some of his kits such as the SHADO mobile from 2 feet to 1 foot? The Eagle from 4 feet to 2 feet? To tell you the truth, SPACE 1999 is my favorite Sci-Fi T.V. series, so you can understand my enthusiasm. I like UFO too. Perhaps even Captain Scarlett comes in third place. Does he plan to release the Mark IV HAWK spaceship from Space 1999? On page 36 you have some pictures of some kits that are mentioned on that page, but not of the others that are listed. Can I conclude that when you do not print, either the pictures, a kit list, price or scale of a kit, it is because this information is not available? Let's not forget date of release or address of manufacturers not present as well, should I deduce the same?

My guess would be that you will at least agree to printing my request, the various kit list I asked for in order that we may know what is coming to us in 1996. Please give us this "Christmas gift" we would sure appreciate this. If you do so, you would probably ask the readers if they want this to be done every year and throughout the year. If you do not, I would be greatly disappointed.

To the Readers of The Modeler's Resource: Although I am sure that, as myself, the readers of The Modeler's Resource fully appreciate the 'sure thing' as far as Mr. DeRuvo's printing of what kits will reach the stores soon, let's face it, most of us are too anxious to wait for these 'late news only' to be printed and would also appreciate that Mr. DeRuvo would include these early kit lists, not only at the beginning of the year, but wherever needed throughout the year. This way, we wouldn't agonize so much, or have to run to other sources in order to get this information. Of course, since this would not be as a sure thing as the late news, it would be printed in a special section of the magazine clearly indicating this. If you agree with me, please write to The Modeler's Resource and ask Mr. DeRuvo to do so in order to make this a reality.

In the same section, I would also like to see pictures of the just finished 'probably unpainted' sculptures of the figures or spaceships, before they are disassembled to produce molds for the future kits to be produced. Since, in my opinion, there is a long time delay between these two times. I am sure that most of us would like to see these early pictures.

Again, Mr. DeRuvo explained that manufacturers are reluctant to release such pictures because of last minute changes they might make. Well, since these possibilities would be indicated in the section those pictures would be placed in, plus the fact that a picture of the real painted kit would appear later on in the regular part of the magazine, we would know if last minute changes have been made. These changes would be rare and minor as far as I am concerned anyway. So it would be up to us to convince the various manufacturers to send these pictures and explain to them that it would be explained to the readers of the magazine that the final version of the kit in question, could be slightly different and that the final painted kit would appear in a later issue.

This is probably the last time that I will ask you to write back to me. It doesn't have to be a long answer. Just long enough to give me an idea about what you will do about my requests. Certainly hope that at least you will print the early lists of kits. If I ever write back to you in the future, it will probably be to make a few comments or whatever and will probably require no answers. ~Thank you! - Yves Savoie, Dalhousie, N.B. Canada

Dear Yves,

I can honestly appreciate your desire to have total knowledge of which kits will be out when, and how much they will cost and in what scale and everything else, however, the bottom line is that it is simply not practical for this magazine to do that. I can't really state it any clearer than that.

Further, I have to respectfully disagree with you that the modelers who buy this magazine do so 'mainly to avoid buying all these catalogues' as you put it. That's simply not true. Actually, in all the correspondence we've ever received (all of it saved for reference) you are the only person who has ever suggested what you are suggesting. It has never been mentioned by anyone else even with all of the other suggestions we've received.

When this publication began, it was never our intent to be a catalogue, highlighting every kit that will ever be produced. This magazine is meant to be a tool that modelers can use to learn from, hopefully becoming better builders and painters and sharing kits and/or expertise with others.

As I've mentioned to you previously in your last letter, many companies that are producing figure kits simply do not want 'in-progress' pictures of their kits published (and I've asked them). These companies are extremely picky about how their kit(s) is publicized and they have every right to be. In many cases, the company granting the license to produce a kit will refuse to allow 'in-progress' shots to be published. Beyond this, many companies I deal with preface their comments to me with something like, "This is not for

publication at this point, but we are working on...such and such." If I were to print any pictures or information they provided, I would be destroying any trust and they would, most likely, never share information with me again.

You say that a list like what you're talking about would only take a page or so in the magazine. Again, I disagree with you because the lists I've read in FineScale Modeler have been much longer than a page, using a very small font size, with no pictures usually present. But let's say that it would only take a page, what do you suggest I leave out to make room for it? In Issue #9, I cut short the article on The Munsters and I didn't print a few letters I wanted to, as well as a few other things. Because of the way this mag is printed, I can't simply add a page or two, I need to add 8 pages at a time, (as I did with this issue in order to be able to fit as much as I wanted to in it). Up goes my cost, not only in printing, but in postage because now the magazine weighs more.

As to a few of your other points you make: In Andrew's column, I'm sorry you were upset because you did not see Ian Lawrence's 4 foot long Eagle. No pictures were sent to me from Andrew because none were available yet. If a picture of a kit is not published, it is either because there was not enough room for it, or the picture was not available at press time. (Generally, we refuse to hold up our deadlines for anything, which might keep people waiting longer than necessary to have the next issue). Please feel free to contact these U.K. manufacturers directly, and as Andrew suggested, if no address is given, you may send him your letter and he will forward it on for you (as long as you enclose two Int'l Reply Coupons). With few exceptions, my only contact with folks over there is with Andrew, himself.

You asked what percentage of pictured kits are printed in the magazine before they reach the market? I have no idea. What percentage comes at the same time? I have no idea. What is the percentage that is printed late? I have no idea because I've never stopped to think about it.

As far as the Ertl Spock kit, if you don't see a particular kit, it doesn't necessarily mean that it will be grouped with others in the next issue. You might never see a particular kit in these pages, although you might. If you don't see something here, don't assume anything by its absence. Simply take the information provided and go with that, at face value. We have room for only so much information and we are constantly trying to determine what is best for our readership, based on the feedback that we are continually receiving.

Maybe you are the one who should seriously be considering creating a publication that does exactly what you are suggesting. You have the desire, the drive and the interest. See if it flies.

We, however, want to avoid highlighting products that we are unsure about and may never come to fruition. This only serves to create confusion and frustration. Many times people do not read the fine print, even if pains are taken to add statements or disclaimers like you're suggesting regarding this 'section' that you would like to see happen. You did it yourself, when you asked about the prices quoted in Andrew's article. Even though he specifically stated at the beginning of his article, in his second 'bulleted' point that "all prices, unless otherwise indicated, are in pounds/sterling," you didn't notice that. You saw 'prices' and then decided to write and ask me if the prices listed were in dollars or pounds, even though the answer was right there for you in the article.

The Modeler's Resource will remain as it is, highlighting certain kits that pertain to the genre that we cover and then only when we are fairly certain that a kit will be produced, will we print a picture of the kit as provided by the company producing it, with their permission. Thank you for writing.

~Editor

Dear Mr. DeRuvo,

EUREKA! I've finally found a magazine that caters, almost exclusively, to figure painters. After being a 'charter member' of (another magazine), I cancelled my subscription last year because I just got tired of reading about "things that go." I bought issue #9 (The Modeler's Resource) at Hobbytown over the weekend and devoured it immediately - much to the chagrin of my wife, who wanted me to finish papering my daughter's room.

Excellent publication! Though I am predominantly a military artist, I will enter the realm of fiction and fantasy once in awhile for a change of pace. I appreciated your response to Derric Treece. Having been involved in controversial matters...in various clubs, I'll not get involved in endless banter about our beloved hobby. As artists, we are seldom understood or appreciated by anyone save our wives and fellow artists. We need to keep one thing in mind: *If we aren't having fun, why waste our time? The joy of the hobby is our diversity!* (emphasis the author's)

~Sincerely - Doug D. Walker, Lincoln, NE

Hi Fred,

Here's my renewal check...How about an article on Gerry Anderson-related kits (garage kits, mainstream, etc.)?

~All the best - Ken Kolasny, Chicago, IL

Hi Ken,

Thanks for your renewal...an article on Gerry Anderson kits sounds great to me.

~Editor

Dear Fred,

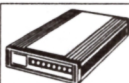
Please sign me up for a one-year subscription to **The Modeler's Resource** magazine. I am a new subscriber. Enclosed is a money order for \$18.00.

~Thank you! - Mark Priebe, Lynchburg, VA

Dear Mark,

Thank you for your subscription!

~Editor



From the E-mail Zone: ModRes@aol.com or modres@valleynet.com

"After building sci-fi ships, (Trek, Galactica, etc.), just recently started branching into figures. I've also just discovered your magazine. My first issue is the one with Batman (Val Kilmer) on the cover, plus I purchased the Horizon tape and found it very helpful...Oh, and by the way, you're right about the Lunar Time Machine...looks great. Have to start saving those pennies. Now, how's about a nice 20,000 Leagues Nautilus (Disney's)?" ~Rogue J

"I have been a subscriber of **The Modeler's Resource** since only this year. It's one of the best magazines around covering the garage modeling scene. I love the "How-to" articles the best. Only wish it were a monthly!

~Amathia

Dear Amathia,

Glad our 'how-to' articles are working for you. We appreciate your compliments.

~Editor

Dear Modeler's Resource,

Please find enclosed my check for \$18.00 for a 1 year subscription. Thank you and I look forward to your magazine.

~Chris Larson, Orlando, FL

Dear Modeler's Resource,

I am enclosing \$18.00 so that I can subscribe to your (The) Modeler's Resource magazine.

~Sincerely - Azeo Leonard Torre, New Orleans, LA

Dear Modeler's Resource,

Congratulations on a great magazine you're producing. I bought a copy and I like it. (I'll also tell a lot of people to go out and buy it)...Thanks again for a great magazine.

~Daniel Samargis, Toy Search International, Victoria, Australia

"Picked up my first issue of MR (#9) not too long ago! Nice work! You have a really nice mix of garage kit, vehicles and other assorted material. Definitely a different perspective...Keep up the great job!"

~Zeiram3

"Is the figure model trade missing out on some big money? The Big Three automakers did this in the 70's; people were ready for a change too, but all we got from Detroit was bigger cars. In the 80's, IBM gave us bigger mainframe computers when people were ready for a change to the desktop. There is a lot of pent up demand for figure models that are a little more pleasant to the eye; for example, *Lum91* by Musasiya, *Jonny Quest* from The Shape of Things and *Morning Star* by Soldat.

~stharris

Dear stharris,

I think you're onto something. What do you think readers?

~Editor

The Modeler's Resource...

❑ WHAT IS IT?

~An international, quarterly, **full-color cover** publication dedicated to meeting the needs of vehicular and figure kit builders.

❑ WHEN DOES IT COME OUT?

~Four times each year, **promptly** during the first week of January, April, July & October.

❑ WHO WRITES FOR IT?

~Premiere model builder/painter Tom Gilliland in his **Beyond the Bare Bones** column; Steve Goodrich reviewing kits **In the Arena**, Mike Fredericks with a regular look at models of all genres, **DRONE** publisher Andrew Hall talking about the U.K. Garage Kit industry in **They Came From Across the Pond**...

❑ IS THAT IT?

~Nope! We've got other features like **The Resource Review**, **The Sci-Fi Zone**, **Men in Uniform**, **Off the Sprue**, **Closet Hobbyist**, **The Resource Classifieds**, **interviews** and more. Why not send for a sample copy or subscribe today? Join the thousands of others who have already found out that reading **The Modeler's Resource** is more than just looking at pictures!



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SCI-FI ZONE

Customizing Lunar's Time Machine

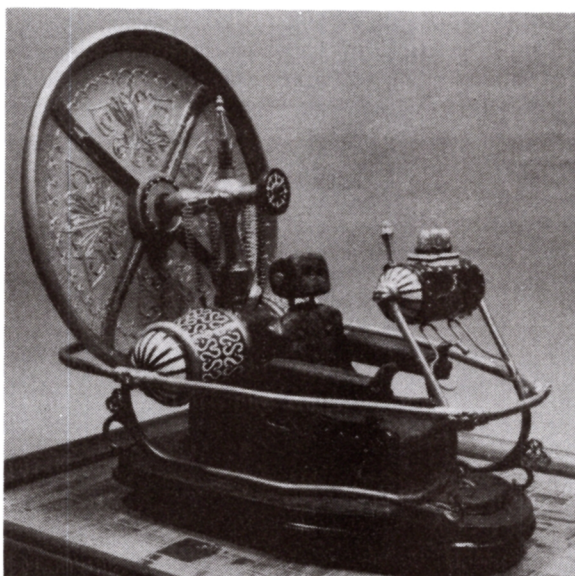
by Jim Bertges

They called me mad! They laughed in my face! They scoffed! All I said was, "I'm building an early, Lunar resin, Time Machine." Rumor had it that this kit from the infant years of Garage Kit casting was extremely difficult to build. I was asked to build the kit by my friend, author Mel Gilden, who had the kit for three years.

I found that the rumors about the kits' difficulty had not been unfounded, although they had been highly exaggerated. The kit parts were pretty accurate to the shape and size of the machine featured in the George Pal film of H.G. Wells' *The Time Machine* and would build up into an excellent replica. The larger parts of the kit, disc and the base of the machine were excellently detailed pieces. I was also surprised to find that the thin rails that make up the body of the machine were very well done. The casting of some of the other parts left something to be desired, but judging by the fact that the kit was made in the early years of resin cast kits and this one calls for a great deal of delicate and intricate detail, it came out very well indeed. However, air bubbles, mold lines and indistinct details all had to be dealt with - this is no project for an inexperienced modeler. Then, just to give myself a bit of an extra challenge and to surprise Mel, I decided to add working lights to all appropriate parts of the model.

THE CHAIR:

Because of the early Twentieth Century setting of the film, the overall design of the machine reflects the ornate and delicate Victorian styling of that era. The Time Traveler's chair in particular is an example of ornate carvings and upholstery. While the cast, overstuffed upholstery of the model chair came out quite nicely, the decorative carvings on its sides didn't fare as well (**Photo A**). Rather than try to salvage the existing details, many of which were mushy and indistinct, I decided to



Lunar's Time Machine - the old version

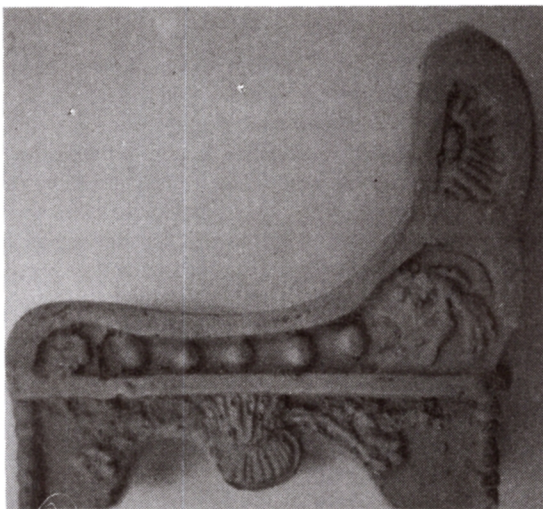


Photo A



Photo B

remove them all and replace them. Before sanding the details away, I sketched them in their approximate size and set out to find replacements. Anytime the family went to the mall or any department store, I took time to check out the bargain earring racks. I'd pull my little sketch from my wallet and try to match it up to whatever earrings were on sale! When I found enough bits and pieces in the proper size and shape, I cut the earrings apart and epoxied the parts into the blank spots where the molded-in details had been. Parts of the chair required styrene strips to fill in gaps. A row of hemispheres along the base of the cushion was replaced by little wiggly eyes made for stuffed animals. The detail may not be an exact match for the movie machine, but at least it is distinctive and sharp now (**Photo B**).

THE FRONT CYLINDER:

One of the many interesting features of the Time Machine itself is the front cylinder that houses the control lever and the three-windowed time gauge that allows the time traveler to see 'when' he's going. In the movie, the front cylinder has three lights across the top and both ends glow with light when the machine is activated. The kit parts was molded all in one solid piece with mold lines obscuring detail on the end caps as well as on the three lights. The lights

were so small and delicate that it is nearly impossible to clean them up properly. So I decided I would build a new front cylinder, and while I was at it, add working lights and other details not on the kit part (**Photo C**).

For the basic cylinder, I used a piece of PVC pipe, slightly larger in diameter than the original piece and I found two clear acrylic hemispheres for the end caps. To keep the lighting requirements simple, I used clear plastic rods, which would act as fiber optics, rounded at the ends to simulate the top three lights and placed a 12 volt mini-light inside the cylinder. The light from this tiny bulb not only illuminated the three external lights, but provided enough light to give the end caps a good glow as well. In order to increase the effectiveness of the light bulb, I lined the inside of the cylinder with aluminum foil, leaving holes where I wanted light to shine through. Detail strips on the end caps were made from Chartpack® Graphic Tape 1/32 of an inch wide. Rivets were simulated with metal pin heads. The ornate decorative front plate and the bezel for the 'time gauge' were

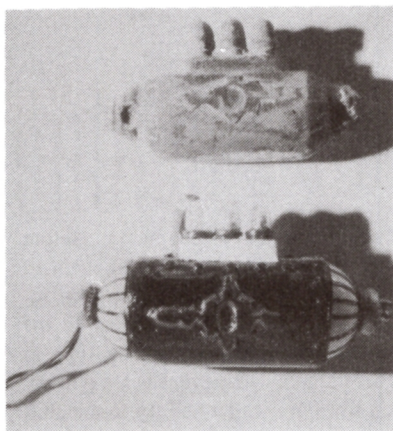


Photo C

light up with the appropriate color when they were switched on.

THE REAR CYLINDER:

The rear cylinder of the Time Machine where the big spinning disc attached was a good kit piece, but since I wanted to make the machine light up just as it did in the movie, there was some reworking necessary. The original kit part (**Photo D**) was designed so the large disc was supported not only by the shaft running out of the rear support beam, but it rested on the machine's outer railing as well. Because I wanted a more true-to-the-movie machine, I had to figure out a way to get the disc up off the railing and provide more support for it than the tiny kit supplied shaft. So, another trip to the spare parts box was called for (**Photo D**).

The upper section of the vertical support shaft was replaced with, the discarded, cone shaped end of an odoscope, a couple of drilled out wheels from a Micro Machine® car and the solid plastic ball from a kid's xylophone striker. For the horizontal support, I found a slender, five inch long steel bolt, whose head fit into a hold drilled into the center of the disc. To accommodate this shaft, I created a hollow casing to match the Time Machine's original shaft. A small, plastic poker chip served as a cover to hold the head of the bolt in place. Reinforcement for the vertical shaft came from a length of Pastruc® tubing that runs through the entire piece from top to bottom and also serves as a conduit for the internal wiring. Since the steel support shaft goes from the center of the large disc all the way through to the small disc behind the time traveler's head, it had to have a small hole drilled into it to accommodate the wiring for the tiny light on top of the vertical shaft (**Photo D**). That tiny light posed several problems of its own. The kit part that represented that light was a solid piece of resin, but on the real machine, that light is housed in a protective wire cage. My problem was to either make the wire cage or simulate it in a way that would let the light function. After discarding several ideas (**Photo E**), I decide to attempt forming the cage from thin wire. I first wrapped three pieces of wire around the handle of an X-acto knife to get the rounded top portion, but the final part appeared too large when finished, so I tried again. After five attempts at wire bending and assembly, I finally arrived at a part I was satisfied with. Basically, three thin copper wires were glued between two small discs of styrene to form the six outer wires of the lamp. I bent the wires around the original kit part to give them the proper shape and glued the bottoms of the wires to a small piece of Plastruc tubing. The top of a side light from the old Munster Koach became the ornate top of the lamp and some earring parts became the three-tiered base of the light. The small, 12 volt,

drawn up on the computer, cut out of card stock and glued in place with super glue. Holes were drilled in the cylinder face to match the three windows in the 'time gauge'. Acrylic rod was then glued into the holes and sanded flush so the gauge would also glow authentically when the lights were on. The gauge windows were then given two coats of paint, first a color coat of red, yellow or green, then a coat of white. This way, the gauges would appear white when the lights were off and

light bulb was placed in the center of the tubing and tinted red. With a little luck and several tiny drops of super glue, the little lamp was finally assembled after only five attempts.

Then it was on to the rest of the assembly. On the real machine, the two conical sections with the double "s" pattern on them also glowed with internal light. However, the kit piece was also solid resin and had to be modified. The solution to this one turned out to be pretty simple. I removed these sections from the original kit part and drilled a space out for wiring. Using the kit supplied crack and peel stickers, I Xeroxed the pattern onto clear acetate, painted the backs with white acrylic and rolled them into the size of the cylinder parts. A ring cut from the top of a plastic mouthwash bottle glued onto the kit part supplied support for the thin acetate. I used 12 volt bulbs to illuminate this area and once again, I used foil to increase the bulb's brightness. Since the outside of the pattern had to appear white when the lights were off and red when they came on, I painted a coat of red on top of the white already inside the part. So the light was tinted from the inside the same way it was on the

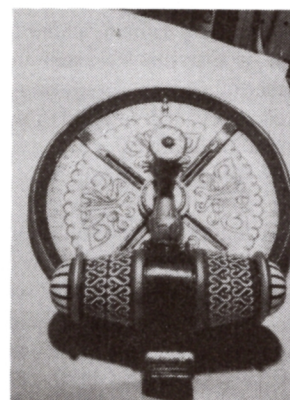
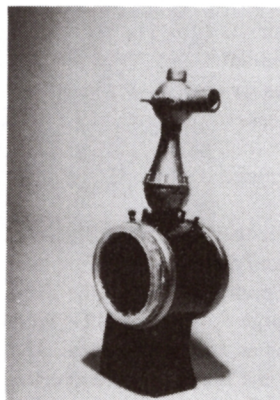
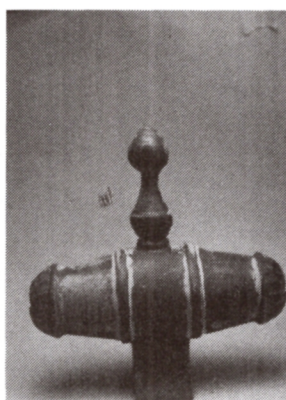


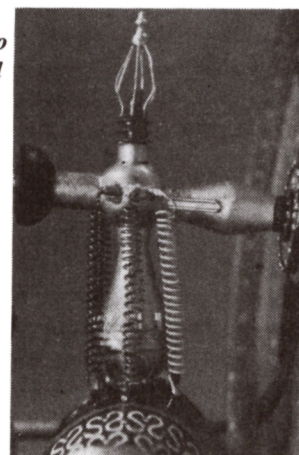
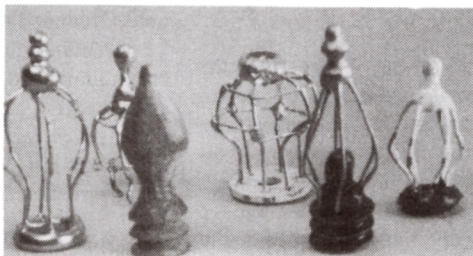
Photo D - Orig. part (lt), new part in progress (center) and finished part

'time gauge'. The end caps were made from clear acrylic hemispheres, painted white with 1/16" Chartpack tape for the stripes and painted red on the inside for that red glow.

The final interesting feature of the rear cylinder is the array of coils, three on either side. The kit had no part corresponding to this section of the real machine. My problem was how to replicate them on the scale model. I found a discarded decorative plate hanger and discovered just the narrow springs I needed. Springs from inside ball point pens will also work well. The plate hanger springs were stretched slightly to match the look of the coils on the machine. They were cut to size and painted the proper red, yellow and green colors and superglued into place.

► **Editor's Note:** Tune in next issue to see how Jim wires the kit for lights and how it all works!

Photo E



Finished Springs

TO BASE...

Point/Counterpoint by:
Fred DeRuvo & Steve Goodrich

POINT:

Think about something for a minute. Which model has more "energy" to you - a Superman model standing there with hands on hips or a Superman model leaning forward, smashing through a wall, with the bricks falling to the ground, and the steel girders bending under the strength of the blow? Forget about sculpting detail - we're talking about movement, motion and energy. In my opinion, without question, models that come with bases like the one described above make more of a statement.

Yes, it's certainly possible to have a base that is too elaborate, too grand, which overshadows the figure and causes loss of focus. Conversely, a "too small" base can have the same effect. A well-done, thoughtfully built base is most certainly an integral part of almost any figure model.

What would the movies *Jurassic Park*, *Batman* or *Judge Dredd* have been like had the scenes that were shot in front of the green screen been shown as shot, instead of with all of the CGI enhancement added in? Gee, now *they* would have been movies to see. There *are* those gifted actors who are able to put on an entire stage production by themselves, with no props or other actors present. These we call gifted because they conjure up images and props with their words and/or actions. These individuals, however are exceptions to the rule, *not* the rule itself. A model is much the same. I have seen very few figure kits in my 38 years that are good enough to stand by themselves with nothing else around or underneath them. For the most part, a figure kit sans base is much like a doll on a shelf - lifeless. It takes the addition of a base to fully realize the figure's potential energy and resulting story.

Take Sideshow's new Bernie Wrightson Frankenstein kit, for example. As you've seen from our cover, this kit comes not with one figure, but two, *plus* an elaborate base that, in my opinion, doesn't overwhelm the figures but perfectly compliments them, while giving them more than just a "floor" under their feet. Now, take away the base. Everything. The vat, all of the books, the rat, etc. What are you left with? Frankenstein is still grabbing his Creator, but now it doesn't work because of Frankenstein's position. It doesn't cut it. When Dan Platt sculpted this gem, I'm sure he did so with this particular scene in mind or else he would have sculpted it differently.

Probably the most important point I can make is that a model without a base is severely limited in pose-ability, but place it on a specifically-created base and automatically, the posing possibilities are literally endless.

Vehicular kits are much the same way. It is simple to take a car, truck, plane or boat and, after building it, place it on the shelf. However, in many cases, it is much more interesting, if not more rewarding to take the same kit and place it in a scratch built mechanic's garage, near a drive-up restaurant, or as in the case of a boat, on a created waterway of some type. These dioramas, if done properly, add to the vehicular model, not take away from it.

I guess my final point for now is this: Humans don't walk around or live in a vacuum. We relate to our physical world on a daily basis. In fact, the physical world is an integral part of the world we live in. Our models are too. They need a base as much as we do. The defense rests.

OR NOT TO BASE...

COUNTERPOINT:

When confronted with a figural model that won't stand on its own, nine times out of ten I'll sculpt or scratch build a small, humble base for the figure, making it just enough to keep the piece from falling over.

Like many model collectors, space always proves to be at a premium to me. If a figure takes five square inches of shelf space to display, I can in no way justify using fifteen square inches of the shelf to display an elaborate base with the subject.

Even if one is not a "crunch" collector and has only one model as that special coffee table piece, surrounding furniture and objects in the room tend to draw the eyes away from the subject. An elaborate base further detracts from the subject.

Dealers in, and collectors of, fine art will always tell you an elaborate diorama serves to detract from sculpture: witness the great sculptures of the world and how they are displayed in museums or galleries. For the most part, garage kits are examples of fine art works and while it may sound snobby, it is in extreme bad taste to display a figure on a base that is, much of the time, more elaborate than the subject itself. Those who've studied art instinctively understand that bases draw the eyes away from the main subject.

It can be argued, "Yeah, but the base often tells the story of a certain movie scene or moment in the subject's "life." Fair enough if you haven't seen the movie. But I'll never figure out what one could possibly want with the (usually) very expensive kit in the first place if they aren't passionate about the "story" in the first place! A kit's job is not to tell stories. Rather, it is to celebrate a story. The best pieces are those that can do their job without a base. I tend to liken this to a movie: the models' subject is the actual film whereas the base represents superimposed subtitles that say "this image represents man's eternal struggle with good and evil. Over here we have a fertility symbol. Notice the inside joke in this line..." Are we a nation of idiots that need every single artistic movement explained out to us? I think not! Subsequently, in this metaphor, a base becomes painfully redundant.

My final point is that resin kits, in particular, are brain crippling expensive! It doesn't take a degree in quantum physics to figure out that the majority of the time a good one half of the price goes to pay for the huge bases. I can't justify paying \$50.00 to \$100.00 extra for a base when a small one at \$5.00 or \$10.00 tops would serve the purpose. Kit producers should at least offer an option here (and some companies actually do!).

I realize that my feelings about bases represent a vast minority in this hobby, but I don't think I can be faulted over the subjects of being illogical or having no artistic taste. I merely wished to take the time to explain a seldom heard reasoning and to tell other base haters to not feel like you're alone and have a mental problem. Indeed, you possess a rare gift of artistic integrity and are in the very best of company!

Models***Sale***Models***Sale***Models***Sale

Okay, over the next couple of issues, we'll be listing kits and things that we decided we'd like to give you an opportunity to buy. The prices listed are fair and firm. If you're interested, give us a call or fax. If you do not hear back from us, then the item(s) you are interested in are no longer available.



The Modeler's Resource T-Shirts!

We've had quite a few people ask us when we'll be doing shirts with our logo on them. We'll be getting to it. They're *not* available yet, but should be within a few months. They will have our logo, in black ink, on an Ash colored 50/50 shirt - Large only. We will have more information in the next issue of **The Modeler's Resource**. Stay tuned.



Models, Models, Models (Our listing for this issue...more next time)

AMT Flintstone Sports Car	\$50.00 (MINT)
AMT Flintstone Rock Cruncher	\$50.00 (MINT)
Aurora Comic Scenes Superboy	\$65.00 (MINT)
Horizon Creature from the Black Lagoon	\$40.00 (MINT)
Monogram Luminators:	
Dracula, Frankenstein, Wolfman, Mummy	\$12.00 ea (MINT/Sealed)
Monogram Luminators: King Kong	\$25.00 (MINT/Sealed)
Monogram Luminators: Phantom of the Opera	\$15.00 (MINT/Sealed)
Shipping is extra - depending upon what you purchase and where you're located. Call to find out.	
~We're also having an original kit sculpted for us...we'll keep you posted~	

Models***Sale***Models***Sale***Models***Sale

Some Set-Up!!

Does your model-related business or club publish a regular newsletter, update catalog, brochure or flyer? Are you finding that it's one of those things that usually gets done last because either you don't have the time, the inclination or both to create something that will give your product or club the professional attention it deserves?

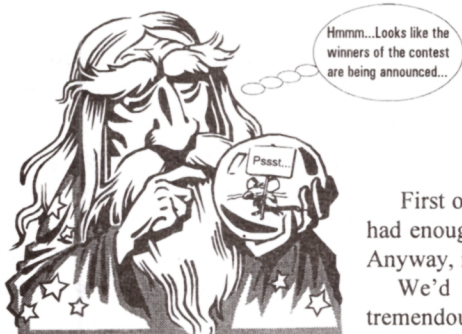
We can help. We can professionally typeset your one page flyers, one-to-two page newsletters or brochures all the way to many-paged flyers, catalogs or newsletters. We can even set-up your business card, letterhead or envelope. We'll take your information (along with any pictures you provide), and create something that you will be proud to share with your customers or club members and we will return your product to you camera-ready. If you like, we can also have our staff artist create a logo for your business, club or product too!

If this sounds like something that might be of interest to you, simply drop us a note requesting our rate sheet which also includes a description of the services we can provide (**enclose SASE**). Check us out and find out for yourself how affordable, professional and reliable we are! Thanks.

Address All Correspondence to:

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ATTN: Fred DeRuvo





The Contest Winners Are...

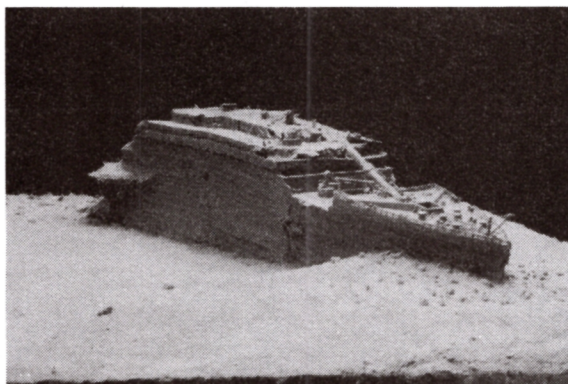
First of all, I would like to say that we appreciated every entry that we received. We only wished that we had enough prizes to give away to everyone who entered (certainly would have made our job a bit easier!). Anyway, it was tough, but we made the final decisions on the four kits shown below.

We'd also like to thank our sponsors (*without them, there's not much point to a contest*), for their tremendous support and donation of these prizes. We hope you'll support these companies with your model and supply purchases: **Q-Box** (*GEOMETRIC Gowron*), **Horizon** (*Dr. Jones kit*), **Testors** (*UFO*) and **Revell-**

Monogram (*USS Fletcher Destroyer & #87 Burger King Monte Carlo*). We'll be taking a bit of a break from contests for now, but we will be announcing another one later sometime in 1996! Stay tuned!



First Place: Denis Laines and his Billiken Predator, with scratchbuilt base and various parts (above left). Winner of *GEOMETRIC's Gowron*, supplied by **Q-Box**.



Second Place: Jamie Murray with his Entex Titanic kit, kitbashed with aluminum foil, spare parts and 'dissolved plastic' (upper right). Winner of *Testors UFO*.



Third Place: Paul Gill's entry of Screamin's Red Dragon, which he converted into a Two-Headed Green Nightmare Dragon, scratchbuilt castle and converted figure (left). Winner of *Horizon's Dr. Jones kit*.

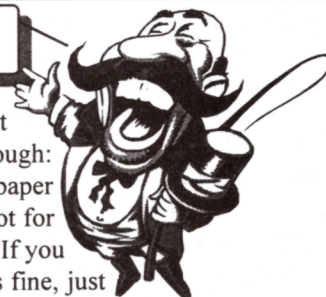


Fourth Place: Terry Lemonds' Herman Munster Go-Cart (right). Figure converted from Monogram's Frankenstein and go-cart was scratchbuilt. Winner of *Revell-Monogram's USS Fletcher and Burger King Monte Carlo*.

Okay, now that we've added 8 pages to the magazine, I think we're ready to begin a section that showcases your kits. The time is right, so start sending them in and we'll print as many as we can in each issue. It doesn't matter what the subject of the kit is and the kit doesn't have to be scratchbuilt or customized. It can be straight out of the box. A couple of things though: When submitting pictures, please write out the information about the picture on a separate piece of paper (not on the back of the photo) and include your complete name, address and phone number for us (not for publication). We want to be as accurate as possible with respect to your pictures, so help us out there. If you want to go ahead and write the information on labels, then affix them to the back of the photo, that's fine, just don't press into the back of the picture with a pen because those indentations show up in processing.

Also, if you want your picture(s) returned to you, you must include a SASE. That's about it. We'll look forward to seeing your kits and sharing them with all of our readers.

Ladies and Gentlemen...!



IN THE ARENA

with Steve Goodrich



Horizon's RA

The majesty of Ancient Egypt was never brought to life any more profoundly than in the movie *Stargate*. While the theme of the film is based in a Science Fiction context, who can be positive that the events of *Stargate* are not closer to truth than so-called history? The mind is like a parachute. It only works correctly when it's open!

Amen Ra, the supreme god of Egyptian mythology, is rendered in pose and sculpting absolutely perfectly in Horizon's kit. One may have more highly regarded subject matter in kit form, but I don't think there exists a model to date that contains so much intricate detailing! The model will knock your socks off - trust me - there's no way there's enough space in this magazine to describe all the peerless surface detail! In sculpting and pose, there's none better and Ra is a very commanding model that can even outshine his guards Horus and Anubis.

Box art as with the other *Stargate* characters presents a photo on the front and a great painting on the back, keeping fans of either satiated. But, the photograph is enhanced by colored lighting. While this makes a better, more dramatic product, the painting instructions rely greatly on one examining the box cover. The complexity of the paint scheme makes it critical to have a photo of the finished piece in its true colors. Not a killing affair, but a bit sticky in the blues and purples, especially if one is trying to match other brands of paint to Horizon's own colors.

Now, as one might expect, with the hundreds of tiny embossed and pinpoint size details that cover the robe of Ra, there is no way to totally eliminate air bubbles. Tom Kuntz has said as much even though he uses a pressure pot. So there are a

few scarab beetles and embossed designs that have air bubbles. Unlike many kits that are quick jobs, Ra will indeed take a substantial amount of time to complete.

The joints, at first, look confusing as there are several sprues and air gates that must be removed. Please study the pieces carefully so you will understand which joint keys to NOT remove. As pieces are trimmed, more than ever, it will be of benefit to test-fit pieces. A dry assembly run on the entire model might be a good idea.

While most joints can be safely glued with no pegging required, the train of the robe is very fragile. Once glued in place, I carved three shallow channels running across the joint seams on the bottom of the place. Then I cut three short pieces of coat hanger wire to lay in the channels. Glued in place, you can then putty over them as you putty up the rest of this seam. I'd recommend an A.B. Epoxy putty on the bottom of the seam and over wire struts, as the glue quality of epoxy will further add strength to this weak joint.

Words in the instructions are not all you need this time around as they can't really describe how hands-on use of the pieces does as much for your understanding of construction.

Complex in one sense, if you start out by allowing extra time to build and paint this piece, you won't have any real problems even if you're new to the hobby. It also stands to reason once you drive this piece home, you'll have something on your shelf that'll make other pieces look pretty prosaic.

Lastly, another hint that helps me out on kits that take a great deal of time to do: rent the movie, *Stargate*, and watch it several times as you're working on the model. Watch other tapes of T.V. shows about Ancient Egypt. Check out books at the library about the general topic, etc. You'll find that studying the overall subject of Ancient Egypt will fan the fires of passion you feel toward Amen Ra, which will make the job seem to go faster and eventually add hugely to your enjoyment of the kit.

And keep in mind, this is a limited kit, so if you don't order it now, you have no one to come crying to later.



Amendment: Painting Instructions of Horizon's RA

Because Tom Gilliland is only allowed a certain amount of space for kit instructions and time to do them, we may at times be confused by his work. Being that Horizon's kit of Ra is so massively detailed and complex, I felt further instructions were required.

First, because of the quirky fitting body parts, I felt it's easier to paint detail in the folds of the robe than glue and patch pre-painted pieces. Here's all I'd suggest in changes:

Fully construct body with right hand - you'll need to join at the wrist here, so smooth your glued joint before painting. Otherwise, I left the head assembly, left hand and foot off for a final step after they're painted.

Now, paint all parts as directed by Tom, but do not put any fold on robe ornamentation yet, and do not spray with fixative. Picking up where Tom left off and still using Horizon paints, continue on. Following Tom's instructions for making the patina (antique turquoise) wash, make a Red wash and apply to Silver eyes, leaving more Red at the edges and Silver toward the center. Mix Gold and Copper and drybrush over crown ornament (small bead, 'sea shell' pattern and spiked leaf pattern) then wash with patina.

The round stones of 'earrings' should be base-coated Khaki. then, with a fine point brush, paint 3 or 4 vertical lines with Flesh Tone 10. Next, take Red-Brown and strike in 2 or 3 random short lines from top to bottom. This is to replicate Onyx (picture the planet Jupiter with lines funning north to south) and as a last step to models' completion, brush on Clear Gloss. Don't forget the Plum jewel in the center of hand disrupter device. The four strips of each earring streamer should next be drybrushed with Copper. The hand disrupter device, it should have been stated, also includes the Eye of Ra scroll-like part on the back of the hand. This does not represent a tattoo!

To be most true to the movie, *Stargate*, metal finger ornaments should next be drybrushed in Silver, then a wash of Purple applied to each.

Now, the big thing neglected in the painting instructions are the red circle patterns on the robe. As you can see by the box cover, there are two wrinkled up circles on either side of the front of the robe's base. These can easily be copied. There are 14 other circles of varied sizes on the sides and back of the robe: three of which show on box cover art. Examine model carefully for full and partial circles. Once all 14 are located add to them the previous two large wrinkled ones in front and you have a total of 16 circles. Paint these all Red, then drybrush with Orange.

Next is the optional step that will turn a darn nice looking robe into something you'd swear is real material - *chalking*. Chalk the deepest fold spots of robe only with colors from a standard 24 count set of artists pastels in the following manner - Medium Blue chalk over Light Blue paint. Dark Blue chalk over Sea Blue paint. Dark Purple over True Blue and Dark Red over Red. Spray entire piece to set chalks and watch the magic happen. Now, with Gold and a fine point brush, carefully paint all raised and inscribed bits on robe decoration. This will all take a good deal of time, to be sure. But this is one of the most exceptionally sculpted pieces ever produced and it deserves all you can possibly grant it, painting wise.

Horizon's Sil (Species)

Of the multitude of surreal, horror paintings by H. R. Giger, only Alien was truly an inspired transaction from painting to screen to model kits. The only Alien

knock-off over the years that truly worked in any of these ways was Syngenor. A new, bio-mechanoid creature now joins the small ranks of Giger-esque beasties. She is Sil from the recent film, *Species*. And, as usual, a Giger-based creature tends to defy description!

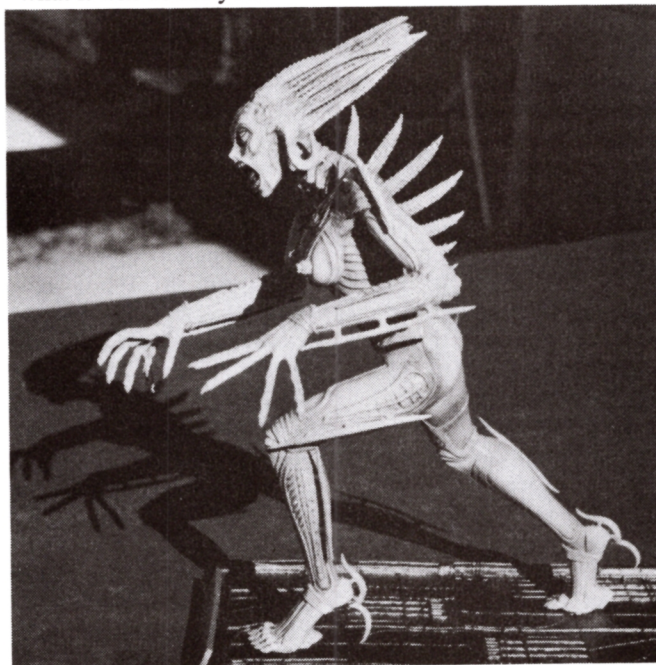
Of this 1:8 scale resin kit's twenty-seven pieces, twenty-six will be used as there is an option to use a calm face or a furious one. Two pieces form the mechanical-looking base and a third is a name plate.

This kit is easier to build than one might think as pieces all fit perfectly thanks to key locks on joint areas. As well, Horizon once more breaks new ground by providing matching starter holes for pegging major joints. Sculptor Toshi Usui has captured so well the original costume, that there's no need to shop around for a better version of this character. Finally, the pose is a dynamic charging stance. But, because of the lithe nature of Sil, even the novice kit basher may reposition her in countless ways. This being an extra big of "bang for your buck" as they saying goes.

Now, Tom Gilliland comes through with his usual glowing instructions (stop me when you get sick of me patting Tom on the back. I'm nuts over his work and never know when to slow down!). A complex paint job indeed, but Tom talks us through the job and we come out with a very good likeness of Sil's clear, glassy skin.

I do not especially like the box cover photography. It foreshortens the model and you don't really get an impression of the fullness of the model. Once again, trust me, you'll get a perfect expansive rendering of Sil when you purchase this kit and that's what counts in the end.

This one has me doing back flips all around the arena! Imagine what it will do for you!





with Guest Columnist Ron Sousa

The History:

Formed at the beginning of the War between the States, the Iron Brigade consisted of volunteer regiments including the 19th Indiana and 2nd, 6th and 7th Wisconsin, with the 24th Michigan joining the Brigade at a later time. Over half of the Brigade was made up of Native Americans with the remainder consisting of mostly Scandinavians and Irish.

The Brigade saw action at both 1st and 2nd Manassas (Bull Run), taking one-third casualties. During just three weeks of fierce fighting in what was termed the "Maryland Campaign", the Brigade lost 58% of its remaining strength. During the battle at Antietam (Sharpsburg), a war correspondent, admiring their gallantry and bravery, christened them "The Iron Brigade".

After fighting heroically at Fredericksburg and Chancellorsville, the Iron Brigade was cast upon the field at Gettysburg. Being one of the first infantry units to see action, the Brigade, lead by General Reynolds, was sent in to relieve General Buford's dismounted cavalry. Buford's men were the first unit to be engaged and had spent most of the morning of July 1st, 1863, defending the high ground on Seminary Ridge. Even with the relief of the Iron Brigade, the Union forces were highly outnumbered and eventually driven from the field. Highly respected and known by the Southern Army as the "Black Hats" because of the high crowned black slouch hats they wore, the stubborn Iron Brigade lost two-thirds of its 1800 men before it finally withdrew.

The spirit of the brigade had been broken at Gettysburg and although they would later see action, the Iron Brigade would no longer play a significant roll in the war.

The Kit:

The kit is a Private of the 6th Wisconsin Volunteer, 1862 and is produced by Michael Roberts, Ltd., of Roanoke, Virginia. The 100mm kit was sculpted by Mike Stelzel and consists of 10 resin and five white metal parts. As with all Michael Roberts kits, it is flawlessly cast with outstanding detail and fit.

Assembly:

Care should be taken when removing the mold plugs from the resin parts. The plugs on the right arm and torso are quite thick and will require time and patience to be removed. Caution should be taken in insuring that removal be up to and not beyond the edge of the arm so the fit is not affected. Remove any mold lines you may find on both resin and metal parts. In my kit there were only a very faint lines. Once all mold lines and plugs are removed, test fit all parts especially to position the right arm so the cartridge box meets the belt at the correct



angle and position the left arm and left hand to insure that the rifle butt rests on the right thigh of the figure. Before assembly, wash all parts with liquid dish washing detergent and warm water.

After test-fitting, the first task should be to glue (I use Pacer *Zap-a-Gap*), the haversack and canteen into position. Now you will have to complete the canteen straps to meet the molded straps on the torso. The kit supplies sheet lead for the straps but I prefer strip plastic thinned down by scraping until the correct thickness is obtained. The plastic is easier to position and holds its shape better than the lead. A little filler (I use *Dr. Microtool's Supreme Model Putty*), may be required where the plastic or lead meets the molded straps. Once the straps are in place, the rest of the assembly is straight forward. I did need a slight bit of filler where the arms meet the torso, but all other parts fit perfectly. I left off the left hand which is holding the musket and the back pack and bed roll, treating them as sub-assemblies. When all parts were secure and the filler was dry, I sanded down the filler to create smooth lines.

Painting the Uniform:

I primed all parts with Floquil Light Grey Figure Primer. Let the primer dry completely - I recommend about 48 hours. Now, I base coat the entire figure and sub-assemblies with Flat Humbrol Enamels (acrylics can also be used). The base coat should be as close as possible to the actual colors you are trying to achieve. I used HD3 Night Blue for the frock coat and 88 Middle Blue for the trousers. The gaiters are white and the boots, brown. (Whether you want black or brown boots, always base coat boots brown. In fact, always base coat any black leather in brown.) Once the figure is base coated, let it dry completely.

My choice for painting figures is Artists Oil Paints. I paint wet on wet directly from the tube (using spirits or thinner only for clean-up) and paint the entire figure leaving no base coat showing. The base coat is only to supplement the transparency of the oils. I use the block-in method and paint in areas defined by the sculptor. For example, a frock coat has arms, a front left panel and a front right panel and so on. The block-in method could be described as a sophisticated version of paint-by-numbers. You lay the paint down in areas adjacent to each other. The highlights are laid down on the raised areas and the shadows are set in the recessed areas. It's a little more complicated than that, but if you're not familiar with this method, then this gives you a feel for what it is.

I paint inside out or how one would get dressed. Undergarments, then shirt, then trousers, then coat, then straps or back packs, whatever. In this case, it's the trousers first. The trousers were blocked in using Cerulean Blue lightened slightly with Titanium White for the base color, Parchment for the highlights and Cerulean darkened with Indigo Blue

for the shadows. These happen to be Liquitex colors but I also use Windsor Newton, Rembrandt and Grumbacher Artist Oils. I also spotted the knees and the bottom of the trousers with very small dabs of Burnt Umber and Mars Yellow. When blended, this will give the trousers a weathered and worn look. Once the colors have been blocked in, I stipple the edges where they meet to create the blend. After all stippling has been completed, I use an old soft brush whose bristles have separated to form what looks like a fountain, to very lightly feather the entire painted area. This smooths the oil paint without disrupting the highlights and shadows. As you stipple or feather, you must continuously remove the paint from the brush with a paper towel or rag. Never use thinner or any medium when blending, stippling or feathering.

The frock coat was painted using Indigo mixed with a small amount of Windsor Blue for the base color, Cerulean Blue for the highlights and Windsor Blue Black for the shadows. Never use white to highlight any color in oils, it tends to deaden the color. A dab of Burnt Sienna, Mars Yellow and Parchment were spotted along the bottom and on the elbows of the frock.

The Gaiters were painted using Titanium White mixed with a small amount of Yellow Ochre for the base color, pure Titanium White for the highlights and a very small amount of Burnt Umber for the shadows. Add weathering in very small amounts as white is easy to over weather.

The boots and strappings were made of black leather. To simulate worn black leather, we have base coated them brown. When blocking in the colors, use Ivory Black for the shadows and Burnt Sienna for the highlights. The base color should be Burnt Umber mixed with a small amount of black. Spot the worn areas, toes and sides of the heels, with Parchment. When the blending is done, the brown base coat will show through slightly and simulate worn black leather.

All other items were painted in the same way except metal items such as buttons, bayonet, etc. I'll discuss that later.

Painting the Face and Hands:

I normally paint the flesh areas last. On some figures, that isn't always possible, but when I have the choice I'll paint it last. As previously stated, the face was base coated in Humbrol Flesh. I prefer this to any other flesh colored base coat because it has more pink in it than any other flesh tones I have seen. If you use a flesh base coat with too much orange, the



transparency of the oil paint will give the face a rather unnatural yellow orange look.

The base color for my flesh is Windsor Newton Flesh Tint straight from the tube. The highlight color is a mixture of one part Flesh Tint to one part Juane Brilliant to 20 parts of Titanium White. The highlight color should be a very, very, pale pink. Once again, if it is too orange, then you've added too much Juane Brilliant. The shadow color is composed of equal parts of Burnt Sienna and Yellow Ochre, darkened to preference by adding small amounts of Burnt Umber.

The same blocking process is completed as in the uniform but care must be taken not to over blend thus eliminating the highlights and shadows. The same process and colors apply to the hands. When blending was done, I added small dots of Cadmium Red to the bridge of the nose, the temples, just below each cheek bone and below the corners of the mouth. This is then blended into the immediate area much like a lady would apply rouge but a bit more subtle. The upper lip is painted a shade of maroon that is created by mixing Burnt Sienna and Cadmium Red. The lower lip is a lightened version of the top lip with highlight color added to the highest point on each side of the lip. Burnt Umber is used to accent any age lines or wrinkles. These lines should be applied with a liner brush, preferably a 20-0 or at least a 10-0.

The Eyes:

The highlight mixture for flesh is also used for the whites of the eyes. When the whites have completely dried, about 48 hours, I paint

the color into the eye. Starting with a mixture of Indigo and Ultramarine Blue, I paint a three quarter circle on the white so that the remainder of the circle would be above the upper eye lid. The entire area is filled with the blue mixture. While still wet, I take Titanium White and paint it onto the circle leaving about 1/64th of an inch outline remaining around the outer edge of the dark blue. Upon mixing with the dark blue, the white will turn the area a lighter shade of blue presenting a realistic look. The pupil is then added to the center using Blue Black. It is always better to make the pupil too big as opposed to too small. A pure white dash is added to the eye where the blue meets the pupil. The dash should be on the same side on both eyes. This simulates the reflection of light. The entire eyeball is now outlined in Burnt Umber allowing the outline of the top lid to flow away from the eye as an age line or wrinkle.

Final Touches:

Once the figure has dried completely, three to four days, I spray it with Testors DullCote. This eliminates the shine of the oil paints. After the DullCote has dried completely, I painted all the brass buttons and snaps with pale gold printers ink. The ink is applied using Testors Gloss Cote as a bonding agent and leaves a smooth, non-grainy metallic finish. The eyes were given a coat of Polly S Clear Gloss and the face and hands were given a coat of Polly S Clear Gloss thinned with water to create just the slightest shine for the flesh.

The figure comes with a resin base that simulates some rocky terrain, but I prefer to make my own. Once completed, this figure will add interest to any collection.

Final Note:

Michael Roberts offers some of the finest figures on the market today. They are seen in numbers at all major exhibitions around the country. They lend themselves to simple or major conversions. Michael Roberts also manufactures spare parts for those who wish to convert or scratch build. All items are of the same high standard and quality as the kit reviewed here.

Editor's Note: For more information on the line of Michael Roberts, Ltd., products, please contact them at:

**Michael Roberts, Ltd.
2221 Hunters Rd. SW
Roanoke, VA 24015**

Tel: 703/342-7441 or 703/343-2241.

Who Needs Instructions Anyway?

I Use to Ignore Those Darn Things...
Now, I Write 'EM!

by John Fasano

The garage kit market is exploding. It seems like anyone with access to Sculpy and a sculpting tool is cranking out a kit. While these kits run the gamut from those displaying more imagination than sculpting ability, to kits of museum quality, many fall short in one area: supplying clear, usable instructions.

I've always had a love-hate relationship with model instructions. When I first got into figure kits (around age seven), I thought the idea of model building was to try to complete the kit without looking at the instructions. So, I ignored those exquisite Aurora instructions, except as artwork. In those rare cases when pieces *had* to be assembled in a particular order (those darn Prehistoric Scenes' moving heads, for example), I'd pry the already glued pieces apart ("SNAP!") and grudgingly refer to the directions. This ensured years of badly built and painted styrene monsters.

After college, I discovered Billiken vinyl kits. I had never seen vinyl models and I was perplexed: How much of this stuff hanging off the piece of it was flash? I went to the Xeroxed sheet tucked in the box - YIPES - the instructions were in Japanese! I took my X-acto knife and started whittling away at the flash until the parts sort of fit. I spend eight years ruining now valuable Billikens and cutting little chunks out of my fingers because I DIDN'T EVEN KNOW TO HEAT THE VINYL!

I'd kept away from resin kits because I'd always been told they were more difficult to build than vinyl (and I was already mutilating myself with *those*).

Emboldened with encouragement from Kit Kraft's Tom Gilliland, I took the plunge and bought a few, and got an even bigger surprise - some of them carried instructions that didn't tell you how to build the kit, while others *didn't have any instructions at all*.

That is precisely the point of this article - helping *you* create instructions for your garage kit. The epitome of instruction quality, in my opinion, are those currently provided by **Horizon** models. They're printed on slick coated paper, professionally art directed and with detailed painting instructions from the Master, Gilliland himself. But Horizon is a large company with licensed product. If you're a home-based sculptor turning out a dozen kits a month who can't spend that kind of money, you can still supply instructions of the type that is used by kit producer/distributor, **Monsters in Motion**. Their instructions are simply Xeroxed sheets with the drawing of the model broken down on one side and typed painting instructions on the other. This kind of instruction only requires access to a copy machine. What I've found is that creating these types of instructions are not that difficult an endeavor. The remainder of this article is, in itself, an instruction sheet, helping you through the process of creating instructions for your garage kit.

ILLUSTRATIONS:

In some cases, you might not be the actual kit sculptor for which you will be creating the instructions. A best case scenario is for the sculptor to do the illustrations for the instructions, because they are most intimate with the piece, but sometimes a sculptor feels his/her work is done when the sculpture is delivered. If you don't know someone who can draw, you

THE HYDRA JASON AND THE ARGONAUTS

In 1963 Ray Harryhausen and longtime Producer Charles Schneer teamed up to present what is arguably the finest work of Harryhausen's career, **JASON AND THE ARGONAUTS**. JASON combined mythic heroism and fantastic monsters against a tapestry of ancient Greece.

PREPARING

Make sure you have all of the pieces: Seven heads, Main body section, Long Tail section and one curved fork section of tail. Wash all pieces with soap and water to remove any mold release left over from the casting process. Knock down any flash with a dremel tool, then use sand paper to smooth. Fill in any air bubbles with milliput, and restore texture with a sculpting tool.

BUILDING

"I know what you're looking at: The heads." Yeah, there are seven of them, and each of them will fit in any one of the peg holes. There are head numbers scratched into the pegs that correspond to the layout in the instructions illustration, but before you even look at them

there are two tips to placing the heads correctly: First, the left and right heads on the bottom row are very distinct. The far left bottom, or #1 head is the one with the widest open mouth and most severely bent neck. The far right bottom head (#5) is the one with the mouth closed. Place these two first. The second tip: The other five heads seem to be interchangeable, but if installed correctly their EYELIDS will converge at a point just in front of the model. If you've put what you think is the right head in the right place but it is not looking to the front of the creature then try another spot.

SIDE VIEW:
IF THE HEAD ARE
INSTALLED CORRECTLY
THE TWO EYES WILL
NOT CROSS. EYE LINES
OF THE HEADS WILL
MEET IN FRONT OF
THE BEAST.

PAINTING

First, spray the entire model with a light coat of primer. It will make the acrylic paints adhere and cover better.

There's two ways to go here - rent (if you don't have your own copy) JASON and paint the beast the same as he was in the movie: Body shades of pale blue, eyes red and beaks black, and back skouda a light blue/purple. Go ahead and rent the movie anyway - you probably need to see it again.

Or, you could use your imagination and paint the snakelike body to resemble a real reptile, with layers of dry brushing or airbrushing.

FINISHING TIPS

Add gloss varnish to the eyes, and the inside of the mouth.

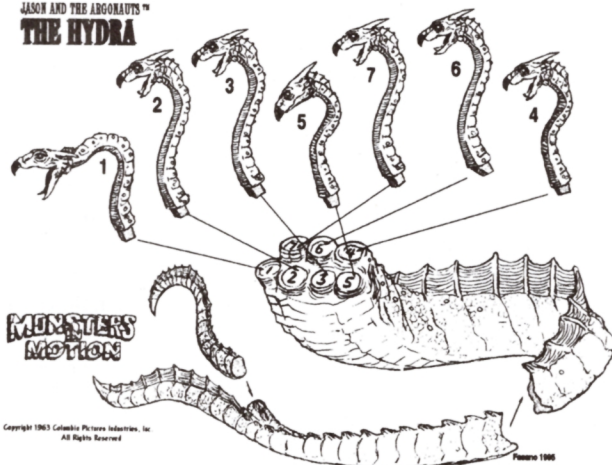
RAY HARRYHAUSEN SPEAKS:

"The Hydra was actually from the legend of Hercules. It was a big challenge to animate. JASON is one of my more complete works, that I feel has the best elements, the most complete film. The most consistent with story and integration of creatures."

Sculpted by: JOE LAUDATI
Instructions: JOHN FASANO

Jason and the Argonauts™
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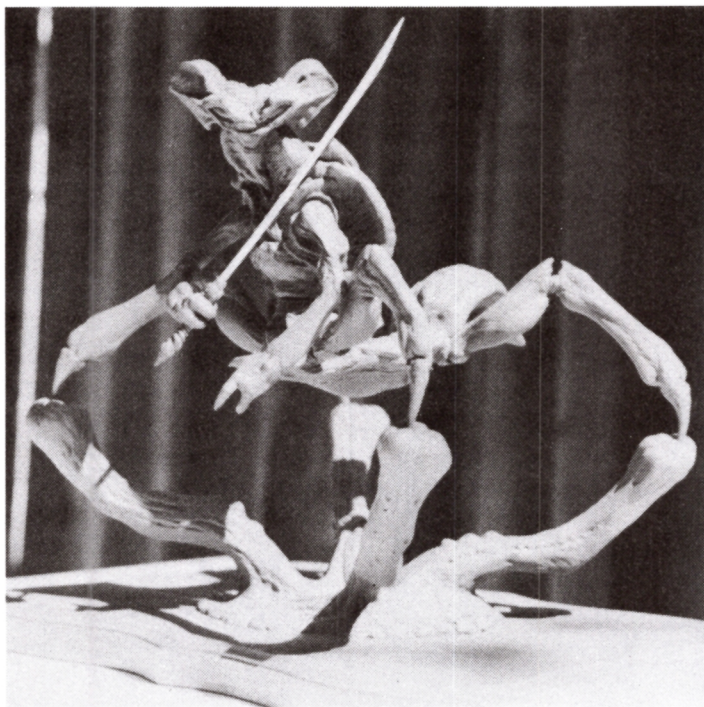
JASON AND THE ARGONAUTS™ THE HYDRA



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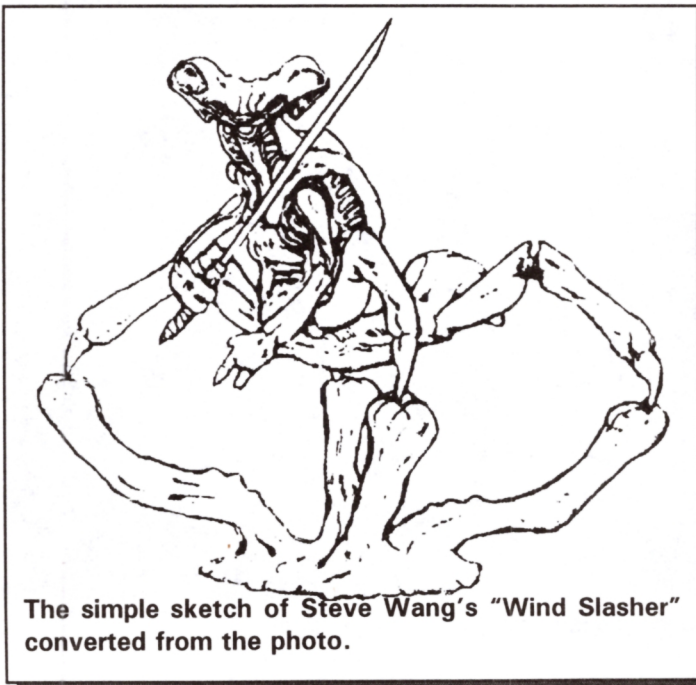
The instruction sheet - front and back sides of the licensed, Monsters in Motion kit, *The Hydra*, sculpted by Joe Laudati.



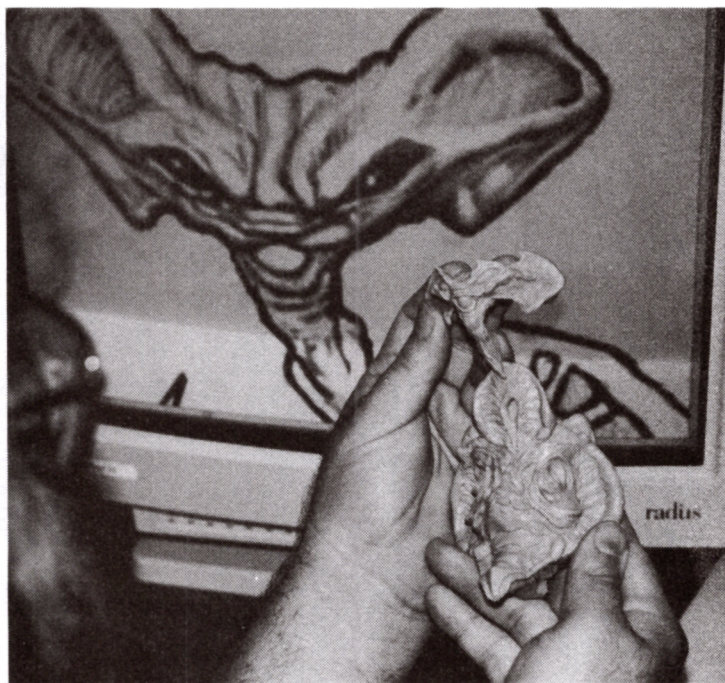
Utilizing Steve Wang's "Wind Slasher" prototype for reference.

might have to do your own artwork - a simple sketch that *clearly* shows how the pieces come together is better than fabulous pen and ink illustrations where the details of construction are hidden. Following is the procedure I used when preparing the illustrations for Horizon's new resin kit of Steve Wang's "Wind Slasher."

1) You have to begin by having a sense of what the finished model is suppose to look like. Sometimes I only have a photograph of the finished sculpture, but prefer to have the actual model parts in hand. This allows me to build the model with a little blob of oil-based clay (instead of glue) at each joint to hold it together. This gives me a chance to see if the parts have to be assembled in any special order.

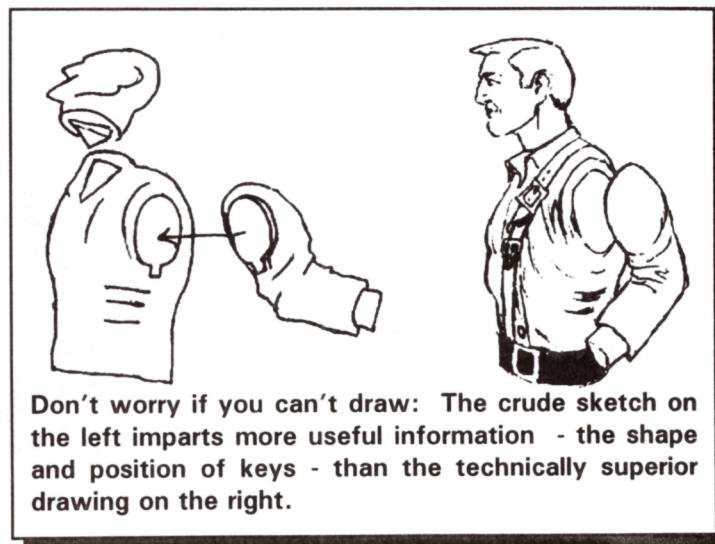


The simple sketch of Steve Wang's "Wind Slasher" converted from the photo.



Examining parts for fit and position and redrawing wherever necessary.

- 2) Draw a simple sketch of the model in assembled form.
- 3) Disassemble the kit and examine each part. Turn them over in your hands and look at them from every angle. Look for contact points and decide how to draw each piece so that you can show all the contact surfaces and male/female keys.
- 4) Draw each part individually, either on a piece of paper or into a computer (if using a computer, use a draw program to draw the image freehand or scan it in, trace it, then erase photo). Make it clear just how much flash is to be removed. If you only have a photo of the finished sculpture (as I had with Kit Kraft's "Vampyre Hunter"), you can Xerox the photo and carefully cut out each part along the break lines, hand drawing any connecting pins and filling in any missing detail.
- 5) Lay out the drawings of the individual pieces. Move them around until they present a clear picture of the way the model comes together. Tape them down in position. If you are on a real shoestring budget, you can just Xerox this paste up for



Don't worry if you can't draw: The crude sketch on the left imparts more useful information - the shape and position of keys - than the technically superior drawing on the right.



Kit Kraft's "Vampyre Hunter": 1) I began with a photo of the finished sculpture, 2) cut it along the break lines and used it as the basis for the illustration 3) then, I redrew the layout onto one complete drawing of the kit.

your instructions, but at this point, I re-draw the layout onto one drawing, adding arrows to indicate how the parts come together (don't take anything for granted, you don't know the level of your buyer).

6) Assign each piece on your layout a number, and include a part list so that the purchaser can tell if every part is in the box.

WRITTEN INSTRUCTIONS:

For most kits, a parts list and clear illustrations, Xeroxed on one side of the paper is enough. When doing instructions for Monsters in Motion and the smaller garage kits, my son Jesse D'Angelo (a disciple of Gilliland who drew the Horizon STEEL instructions), writes out the painting and building instructions.

While it isn't required to provide detailed written painting instructions, it is vital that you write out all special procedures, including parts that need to be painted before they are glued into place and steps necessary to ensure parts have proper alignment, like when two arms must line up to hold a spear, or in the case of the Horizon/Steve Wang WIND SLASHER, how to make sure the legs line up properly on the base.

Just remember, when you provide clear, helpful instructions you're not only creating goodwill with the people building your kits, you may be creating future collector's items like those 60's Aurora instructions.

John Fasano works in Hollywood as a

producer and screenwriter whose work includes ANOTHER 48 HRS, ALIENS 3 and TOMBSTONE. In the past year, he's done the instruction illustrations for Horizon's STARGATE and DC SUPERHERO models, Kit Kraft's VAMPYRE HUNTER and Monsters in Motion's HYDRA and PETER CUSHING. Not as good a painter as his son Jesse, his first model kit was Aurora's GODZILLA. He still has it.



John Fasano and some of his kits.



New Artist Profile:

Jonathan Paine

Jonathan Paine has been surrounded by art his entire life. His parents are both successful artists and have their own business in Toronto. Jonathan's interest in 3D art started when his mother would make these elaborate Halloween costumes for him and his brother. They would be made of papier maché and usually have a style similar to Chinese dragons seen at Chinese New Year. The Muppets were also a big inspiration to him and his interests in puppetry and costumes consumed him at art college (Ontario College of Art), "where I spent most of my time behind closed doors with my creations...until I discovered women," states Jonathan.



Jonathan's "Chained Beast" in-progress

figure and more.

"After working for 5 years in this industry," continues Jonathan, "I now realize that what I sculpt and what the finished toy looks like can be worlds apart. Most designs that come to me have to be tweaked here and there to actually make it possible for manufacturing constraints. Despite my thorough knowledge of the manufacturing processes, prototypes will sometimes be completely resculpted. This has been very discouraging at times."

All of this has lead Jonathan to the model industry. "The end product tends to be a lot more faithful to the original character," indicates Jonathan. "I am impressed with the proficiency of the other sculptors in this field, particularly Randy Bowen, Tom

Kuntz and Dan Platt."

Jonathan's first entry into the model kit arena is what he refers to as "Chained Beast." There is no target date on the release of this kit, but as more information comes our way, we will, of course, pass it along to you. Jonathan can be reached at: **119 W. Pender, Ste 125, Vancouver, B.C. Canada V6B 1S5 Tel: 604/681-1072 or 604/730-1872.**



Hopi Indian Dancer - 4 1/4" high

In 1985, Jonathan auditioned for the Muppets and got a wonderful opportunity to perform with them in their 30th Anniversary Special. "They are without a doubt, some of the most marvelous people to work with," says Jonathan. "I auditioned several more times for them unsuccessfully and decided to pursue my other love...sculpting."

Over the next three years, Jonathan freelanced sculpting props, puppets and sets for various commercials. Captain Power (or Captain Paycheck as it was known to the crew), was a T.V. series that gave Jonathan the opportunity to develop his miniature model-

making skills. He spent the next 18 months working at The Animation House producing clay animated commercials. "This experience has been invaluable to me due to the meticulous attention to detail," declares Jonathan.

In 1990, Jonathan decided to work freelance again, this time in the field of toy prototypes. Explains Jonathan, "I had been struggling for awhile and then discovered that a friend of mine had a job working for Disney Merchandising. It was through his recommendations that I got my work with Disney. I have since worked with numerous companies producing prototypes of Taz and Bugs Bubble Bath bottles, Aladdin, Lion King wind-up toys, Star Trek Bust Banks, a Gargoyle (Goliath)



Gargoyle Goliath in-progress ↑

Borg head ↓



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Ray Harryhausen



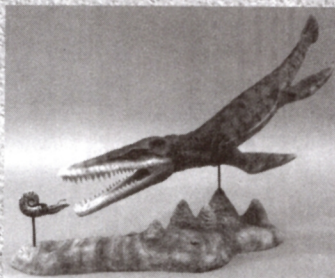
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Keeping Up With... *Streamline Pictures*

by Silvia DeRuvo

Streamline Picture Models has grown from Streamline 3-D division due to an energetic high profile licensing program which is quickly establishing them as a key player in the niche area of high quality cold cast resin manufacturing and toy design and development.

After their initial success, stemming from the licensed kits based on the famous *Speed Racer* animated T.V. series, Streamline Picture Modelworks decided to begin a second series, titled "*The*

Masters of Japanese Animation." This included the licensed kits from *Robot Carnival*, seen on TBS and The Sci-Fi Channel, *Guy* and *Wicked City*. They are currently negotiating for the license to produce kits based on the upcoming big budget anime feature, *Ghost in the Shell*. The kits in this series have been recognized not only for their attention to detail, but

DANCING ROBOTS



ROBOT FROM PRESENCE



ROBOT CARNIVAL COLD CAST RESIN KITS A STREAMLINE PICTURES RELEASE

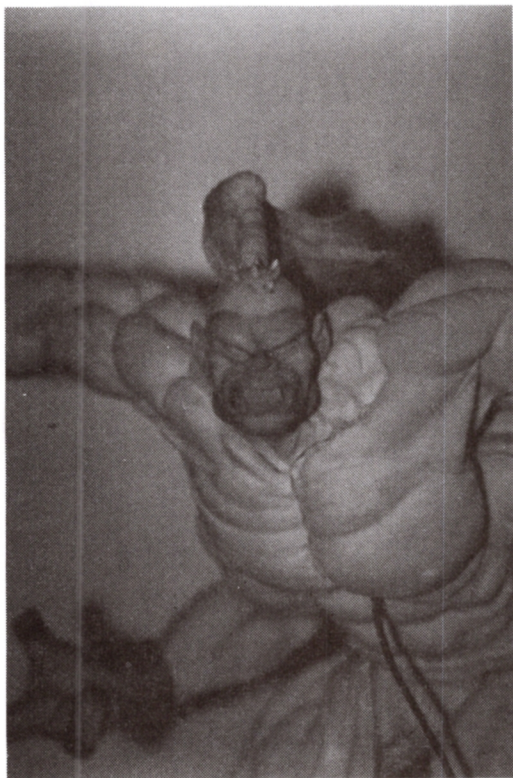
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also for their affordable prices. They are generally 40 to 60% below similar kits' prices, which are imported from Japan.

Closer to home, Streamline is working on a line of kits based on the video game classic, *Mortal Kombat*. The first kit released is the multi-armed *Goro*, which was sculpted by Terry Latimer. This particular kit, has been a great success, with brisk retail sales on the kit. With the recent success of the movie, the kit is even in more high demand.

Carl Macek, President and co-Founder of Streamline Pictures, was

a founder and co-owner (with John Kricfalusi) of the L.A. -based, independent animation production company, *Spumco*, responsible for Nickelodeon's popular *Ren & Stimpy*. Earlier, from 1984 to 1987, Macek was employed by Hollywood's *Harmony Gold*, where he created and produced the immensely popular 85-episode *Robotech* T.V. cartoon series, still a home video best seller. From 1987-89, he served as Story Editor and Developer at *DIC* and as a producer at *Kroyer Films*.



"Goro" in-progress



STREAMLINE 3D PRESENTS
GORO

A QUALITY LICENSED
COLD CAST RESIN KIT



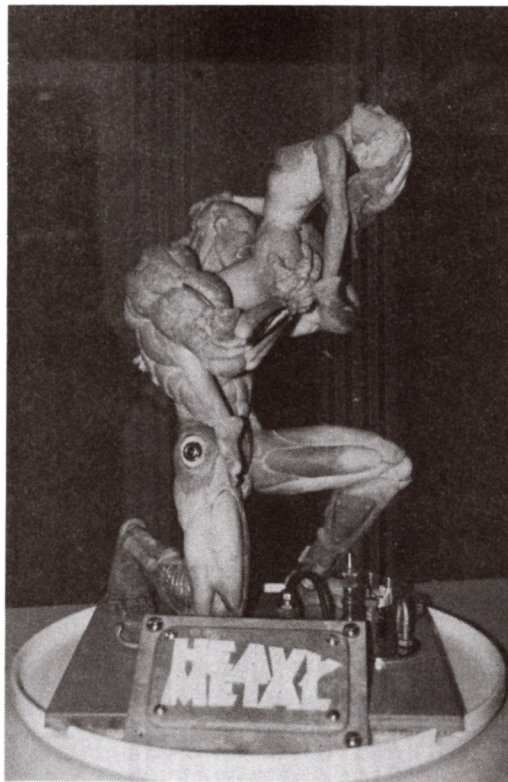
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FROM THE POPULAR VIDEO GAME
MORTAL KOMBAT

Introduced to Japanese animation by students who were fans of the underground art form, while teaching courses in American studies and economics at Cal State @ Fullerton, he began to study animation. Eventually, he left teaching to open The American Comic Book Company, one of the first retail chains to specialize in comics, which he ran from 1976 to 1980. In 1980, Macek opened the first art gallery devoted exclusively to the sale of animation art, in Los Angeles.

Finally, in the fall of 1988, Streamline was formed. "Our goal was to make quality, hand-cast museum quality, resin kits at affordable prices," notes Streamline President Carl Macek. "We also wanted to design, mold and manufacture the products in the United States." Streamline Pictures Modelworks has been able to do just that. Their attention-to-detail and the quality of their hand-pulled resin kits has provided the experienced model builder with kits of unique quality and innovation.

Michael Kaluta and Howard Chaykin, bring their noted science fiction and fantasy art expertise to a new licensed signature



The new "Heavy Metal" kit

Mold-making Magicians. This makes a truly creative and 'envelope-pushing' environment."

series. Streamline has also again called upon the artistic expertise of Terry Latimer and Wyatt Weed to create kits based on the art from *Heavy Metal* and the U.K. based horror giant, *Hammer Studios' Starlight Angel* respectively. The work of sculptors such as these is bringing this company into an increasingly visible spot light.

Recently, Streamline has been engaged by Jack Friedman's new company, *Jaxx's, Inc.*, to design a major toy line. Working with *Zan-Art*, a leading supplier of licensed merchandise for Warner Brothers and other key licensors, Streamline, in addition to creating specialized model kits, is also developing a series of mixed media wall art and additional fine art sculptures.

By using respected motion picture and toy industry sculptors, like those mentioned, Streamline has built a strong and growing company. According to Terry Latimer, "the exceptional aspect about Streamline is that the core of the Modelworks Division, Al Zequirra, Alex Rivera and Rob Martin, are each innovative artists in their own right as Resin Gunslingers and



Wyatt Weed sculpting "Starlight Angel"



The new "Guy" kit - December release



The Zen of Model Building

Micro-Detailing: Customizing Your 'Star Wars' Star Destroyer

Article & Photos by Zen Mansley



Those of us who were fortunate enough to see the first *Star Wars* in a wide screen theater when it first came out will never forget the rush and the chill that went up our spines when the Imperial Star Destroyer *RUMBLLED* over our heads. We experienced a moment in history together and we knew, collectively that science fiction movies would never be the same.

For better or worse, they changed from being slow-paced and cerebral to lightning-paced and sensation-packed in that one moment. We left the theaters numb and reeling, to run home and rabidly call our friends and scream at them something like..."Oh my God! Whatever you are doing, drop it and go see this movie!"

One of the most enduring aspects of these films, now that the dust has settled, and something that sets them apart from all the run-of-the-mill copycat

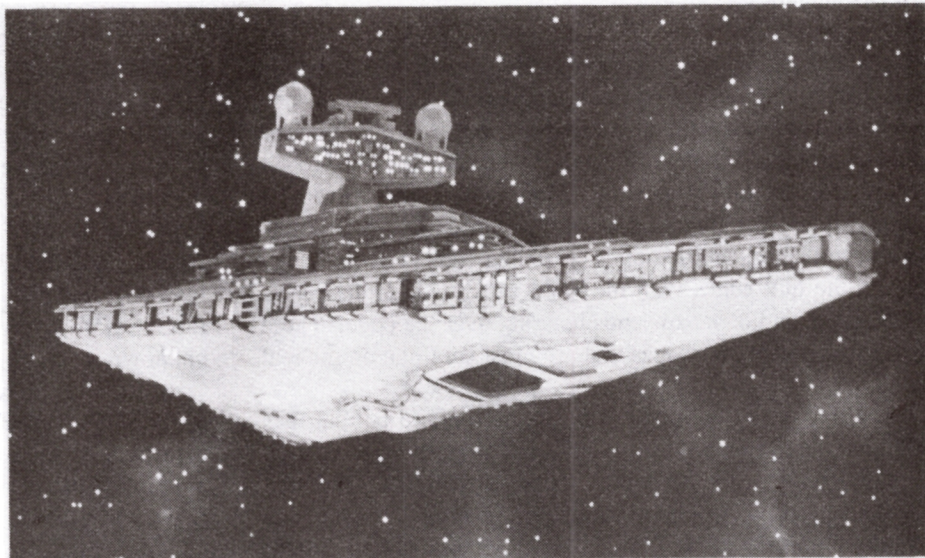
those kind of days) but as fate would have it, I'm thirty-four years old before

I get one. Okay, I rush home and open the box and...it's not big enough! Because of this, much of the detail that is evident on the box art (the real ship from the movie), is not on the model. Of all the STAR WARS kits, this deserves to be the biggest since it represents such a giant vessel. I wanted a REAL Star Destroyer! What's a kit builder to do? Invent a new term: *Micro-Detailing*. We're talking tweezers, we're talking eye strain, we're

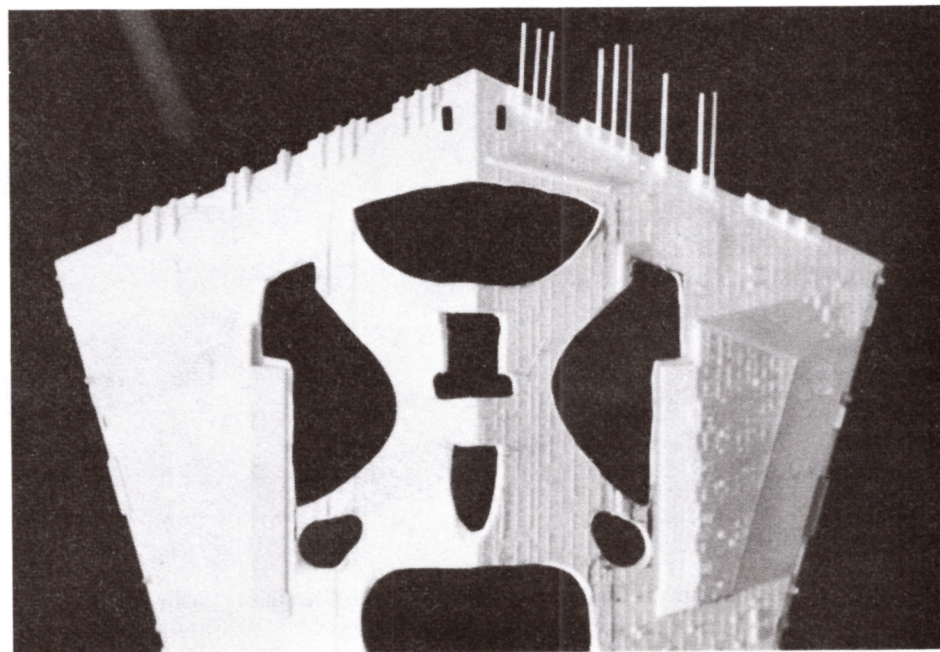
"I wanted a REAL Star Destroyer! What's a kit builder to do? Invent a new term: Micro-Detailing..."

productions are the beautiful and inventive designs (partly based on those great Ralph McQuarrie pre-production paintings) of everything from Darth Vader's helmet and the Stormtroopers to the Tie Fighters and the Millennium Falcon. Everyone knows what a Tie Fighter looks like now. It's part of the culture, but no one had EVER pictured anything like that before. And what about that crazy Boba Fett ship (based on...an iron?). Nothing thrills me more than seeing a new design for the first time. It's an "AHA!" experience that sharpens the imagination and with kits you get to take it all in from every angle.

I had always yearned for a Star Destroyer of my own (we've all had



The finished product - lit and ready. Easier said than done!



Wedge shapes from Plastruc (right); also 1:32 inch wide strips used for 'castellations'

talking a level of determination verging on...*madness*. (Remember, when the work starts to bog down and passerbys laugh at you 'cause the piece you're gluing on can't be seen by the naked eye, you can always stay inspired by humming "Yoda's theme." This will bring a sense of inner peace and nobility to your craft and allow you to imagine like you're in an ILM Documentary.)

SURFACE DETAIL:

Look for the surfaces that are totally smooth and lines and edges that need to be broken-up to increase the scale and match the MPC box photo. The most glaring example is found on the top and bottom hull edges, which need a lot of extra detail to get even close to the movie version. Along with pieces of regular styrene strips, I cut some 1:8th inch "C" girders from Plastruc into wedge shapes, cut the ridges off on the wide ends and glued them on the hull edges with the wide ends towards the center and the ridge on the narrow ends hanging over the edge. These fairly approximate the shapes that are most common on the real edges.

The back end of the main hull, on the top and bottom, has 1:8th inch raised sections that are flat and need to be broken-up into castellations, (like the top of a castle). I used 1:32nd inch wide square strips, dipped in a spread-out drop of super glue (hereafter referred to as "cyno" as in cyanide-based instant adhesive) and carefully laid in place, allowed to dry and then trimmed.

The roof edges of the various decks are also randomly broken-up on the box photo and have little vertical ridges. I employed a sheet of pre-scored styrene, used for tin roofing on train sets, and cut thin strips off against the grain using a metal square edge.

I always thought that the Buckminster Fuller-style geodesic balls on the top of the OCN tower (the technical manual says they're shield generators) were an interesting detail, sort of like little stalk eyes on the top of a big fish head. The domes supplied with the kit are disappointingly round and have slightly raised lines to "suggest" a faceted shape. I decided to excise them and replace with fake diamond necklace beads from Kit Kraft, the Los Angeles Hobby Mecca. They're not perfect, as they're diamond shaped facets instead of triangular like true "Bucky Balls", but they look a lot better than the round ones because the angled surfaces break up the light.

Also needed were little rods that surround the bases, which I made from 1:32nd (or smaller) styrene rods, cut about 1/4 inch long with an angled top to fit against the ball. These supports were so small that as I would attempt to put them into the tweezers for placement, they would often slip through my fingers, fall to the floor and disappear mysteriously into an unknown realm. Most grueling.

Most often, I would dip my add-ons in a dot of cyno to apply, if not, I would use an extended fine point gluing tip, a set of which is an excellent investment for achieving pseudo pinpoint accuracy.

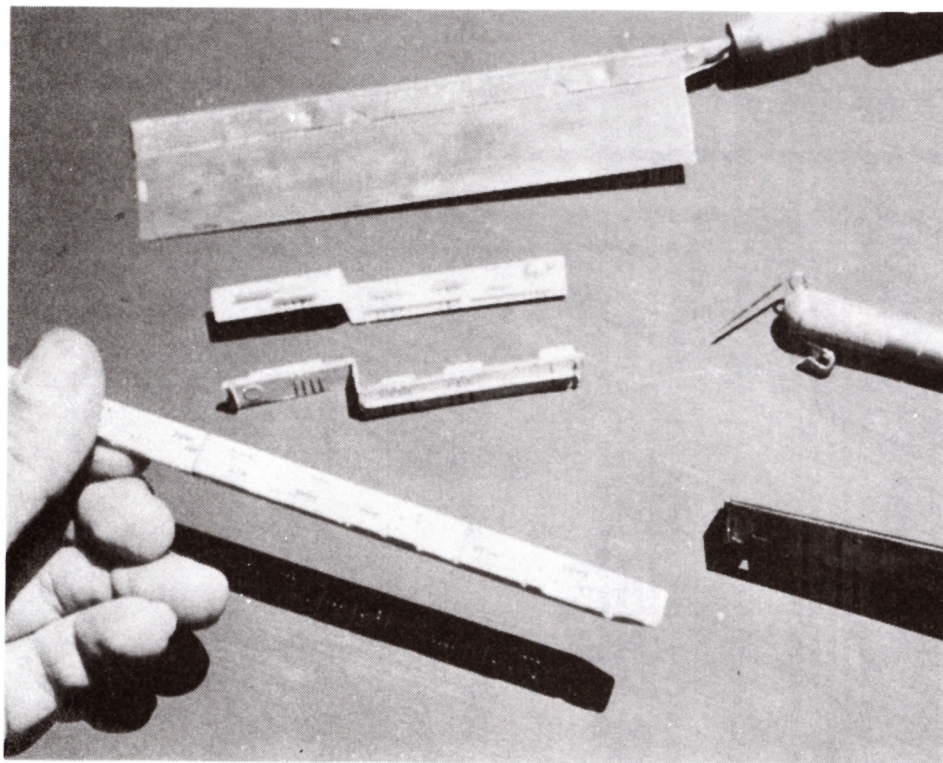
LIGHTING:

I was quick to realize that to achieve the appearance of proper scale, the kit would require internal lighting and possibly the use of fiber optics. How ironic that two weeks after I finally knuckled down and bought the standard MPC kit, that a new "improved" lighted version would be issued by AMT with those exact features. It required a "pound of flesh", (approximately 37 dollars worth) to acquire. So this column will also be a review of the new version.

The new version comes with a slightly retouched photo of the model in the box. (In the long run, it was worth it to have the original kit for the box art, just to let you know how far you had to go achieve the look in the movie.) You need that or a large clear photo to guide you.

First off, the instructions for the new AMT kit leave something to be desired. Written explanations are on one sheet and drawings on another. Why? Somebody at the office (or the American distributor) doesn't know how to cut-and-paste the graphics to the text and Xerox one sheet that is all together? You REALLY need to read this through completely and get a basic grasp before you tackle it.

The kit itself consists of the original MPC kit in a bag, a second bag of additional parts (all internal light housings) and a box containing a battery holder, tiny light bulbs (three grain of wheat and nine larger bulbs, the latter to be used for "additional lighting" in some mysterious way that is never explained. The instructions hint that "the advanced model builder will know what to do."), some



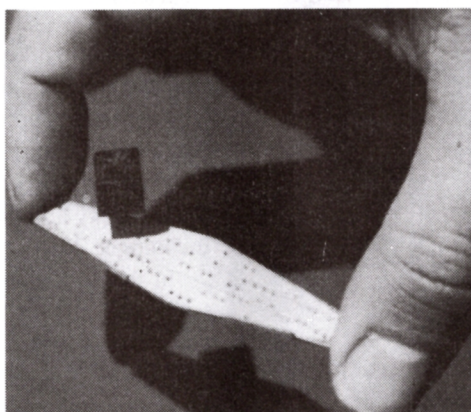
The various 'window-making' methods tried and tools used to eventually create the window holes in the ship.

wiring, a switch and adapter plug, a disappointingly small length of compressed fiber optics about a yard long, (when the box claims 2,000 inches of fiber optics inside, what it really means is if you took each individual fiber and laid them end-to-end), some sticky-backed mylar "reflector" sheets and finally, a most interesting little tool: a palm-sized battery operated "micro drill." Cute. The truly needle thin bit has an eighth inch white plastic base, a two-part drill bit that you simply slide into place. The drill takes two AA batteries and activates with a slight finger pressure on the side button. There's a form for ordering two extra drill bits for five bucks plus postage. SEND FOR IT! I broke my bit within five minutes of starting, which gives you an idea of how small it is.

When I examined the AMT box photo, I saw that most of the "lights" were just retouching and the actual fiber-lit windows were few and far between. I took this as a warning of how far the fiber supplied would stretch. To increase the amount of windows, I decided to add some general light sources and to use most of the extra lights in the kit and would need to perforate the hull in as many ways as possible.

The different window-making methods I tried were:

- 1) The "Micro-Drill": Not only did the bit break and take "four to six weeks" for the replacement to arrive, but it was not mounted in the exact center of the enlarged plastic shaft. This is a "bad thing" that throws off your precision aiming considerably.
- 2) A Dremel-mounted engraving bit, number 105, which is smaller than the tiniest drill bit I could find, would I figured, not bend like the micro drill. But the Dremel, even in slow speed, was too incredibly fast to permit careful placement and formed a little tornado of melted flash on the bit which needed to be scraped off after every hole.
- 3) A safety pin mounted in an X-acto handle held in an electric coal-starter flame and pushed through like a hot poker still melts plastic but it is slower, easier to aim, easy to clean-up and doesn't need constant scraping of the tool.
- 4) Finally, just a push pin, not even



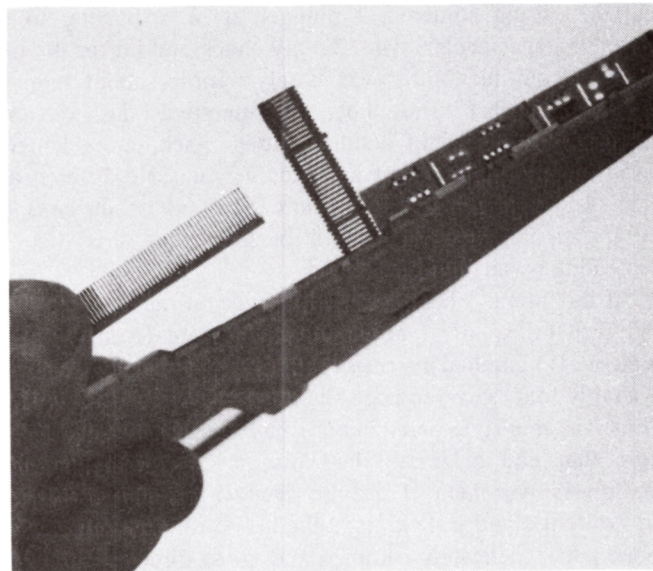
The Push Pin Method - It Worked!

heated, turned out to be the easiest to aim, not too difficult to push through the thinner areas and the best way to make, at least, an excellent pilot hole. My push pins have extra large heads, like black vinyl blocks and are easier on the thumbs than the standard type. On some pieces, like the diamond-shaped front of the con-tower (which has the highest concentration of windows), I scored straight lines on the back which I used as guides for getting the windows in a more perfect line. After making pilot holes, I would enlarge the windows using either the hot pin or:

5) The old "Twirling X-acto Knife" method. Going slowly with light pressure will keep the No. 11 fine point blades from breaking at the tip. To be safe, buy an extra pack of blades so you won't be tempted to continue on with a snapped tip.

6) The X-acto saw blade and miter box were used to cut long thin slits wherever there was enough depth to the piece so that it wouldn't become divided but only semi-segmented. This worked best on the inner sides of the first upper deck and on some areas of the long side groove inserts. I laid the side grooves into the miter box and cut straight across, deep enough to make a thin vertical window but shallow enough to leave the gluing edge

X-acto saw and miter box used to make thin, vertical windows.



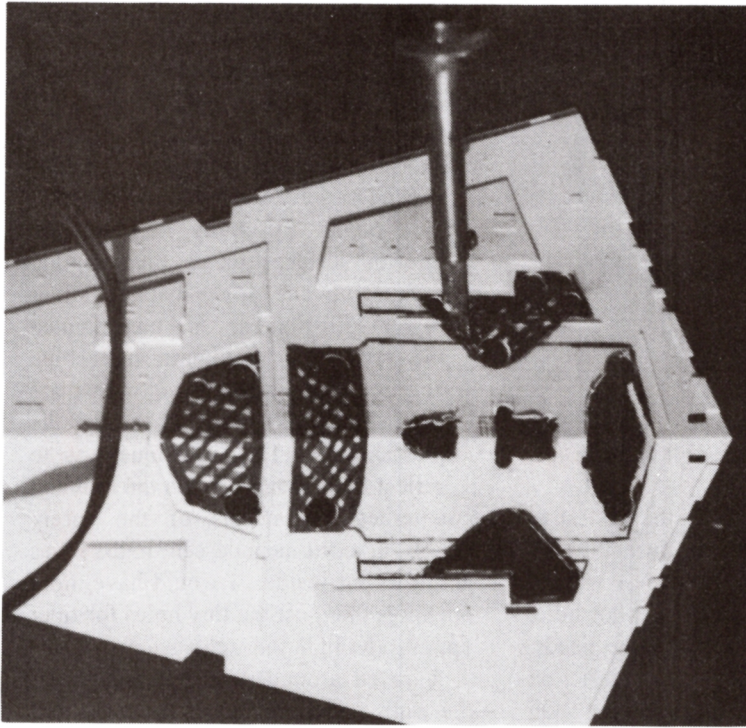
intact. Then I glued the styrene strips across the inside or outside to divide the windows into smaller frames. These look nice and add a much-needed variety to the window shapes.

I began by spray painting the interior surfaces black, then coating them with the sticky-backed silver mylar until that ran out, then painted the remaining area with light blue acrylic. The black was to insulate against the light "glowing" through the plastic hull. The light blue was to reflect light around inside the hull and counteract the affects of the surely yellowish extra incandescent bulbs I was going to put inside. I would have more openings than just the tiny holes for fiber optics to let light through.

I traced around with a pencil where the walls and upper decks meet the hull and cut out some curved openings with a hot knife to let an overall light spread within and to let the heat rise and the model "breathe."

When you look at the model from above, there are areas where the hull notches in on the side. The movie photos show a dense concentration of windows in these grooves and I decided to remove the styrene hull sides completely in these areas and replace it with "something wonderful" that would look like rows of windows.

I was looking for some clear plastic, possibly with some ribbing, when I noticed the outer edge of a not-needed CD cartridge. I cut the ribbed siding off the CD case with my hot knife and cut it into pre-fit sections and sanded it down



Cutting openings to allow light to spread throughout ship

one piece at a time. As soon as I held it in the sunlight, in place with the side groove, I knew my guess was correct, that the prisms on the grooved clear plastic caught the light behind it and broke it up into rows of seemingly tiny windows. It is a good illusion and I decided to paint the grooves with brush-on black acrylic and wipe-off the excess paint from the raised ridges. This added definition. Then, I cut and glued tiny styrene strips across them to break up the verticals into a finer pattern. The clear ribbed strips were also used to line the edge and extend the depth of the main docking bay. These areas really looked cool once the model was lighted.

In a few spots, I used pieces of H.O. scale picket fencing, which gives an effect similar to the CD case ridges.

PROBLEM SOLVING:

As I neared completion, inexplicable difficulties arose with the AMT kit lighting. Once I had their battery pack assembled and the wiring soldered, I plugged it in, expecting to see something spectacular. Ha! To my shock and horror the light emitted from the bulbs was barely visible, about one one hundredth of what it should be. In desperation I dashed over to Radio Hut and bought another battery pack, more batteries (even a 9 volt), raced home and tried it again. No difference. I didn't know whether it was my fault, their fault or sun spots, but Lilliputian candle flames burn brighter than this did. A nauseating waste of effort.

At this point, I became punch drunk on the ridiculousness and the futility of it all. In a mad rage (complete with expletives) I grabbed my pliers and wrenched the entire lighting assembly out and replaced it with a string of ten white Christmas tree-style party lights I had bought from a discount store that had originally had plastic crescent moons and sunflowers over them. I laid the fiber optics (still uncut) aside for future use and instead lined the inside of the windows with tissue paper, delicately trimmed and glued directly against the

holes. This worked out well, diffusing and capturing the light that was roaming around randomly inside.

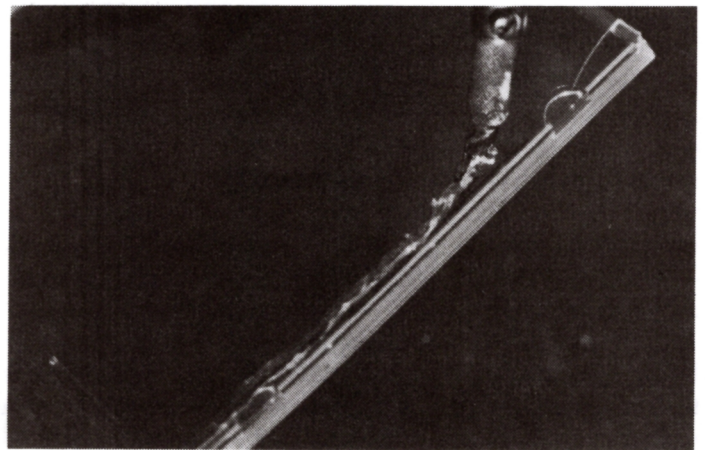
I recently worked on a science fiction film where a prop I made was lit from within using "Kino-Flows" which are at least as bright as florescent lights, the correct color temperature for photography and the size of cocktail drinking straws. If you had the budget, THAT would be the way to go.

In the end, abandoning the officially sanctioned fiber optic technique in favor of Christmas tree lights may sound ridiculous and "cheesy", but as the old phrase goes, the proof is in the pudding.

Before I glued the halves together, I checked for light leaks. Where I could, I would brush extra flat black paint inside along the seams and around the holes and where I couldn't, I painted black on the outside, let it set, then dry brushed light gray over it, picking up the details.

After an all night jam session, my Star Destroyer was completed and ready to be taken for a ride. To get the final image, I headed my Star Destroyer towards the Amrapian Nebula in Sector 12 and went "extra vehicular" in a life pod, shooting my prize photo from a distance of two miles.

If anyone reads this article (Ha!...Right!) and has a question or comment or wants to teach me about wiring, I can be reached at 714/542-1829.



Recycling the rib siding from a CD Jewel case for windows



Zen Mansley is a designer, prop and model builder and aspiring writer who has worked in the film industry for ten years. Among his credits are The Resonator for the Stuart Gordon film "From Beyond" and models for the motion pictures "Heart and Souls", "Bram Stoker's Dracula" and "Terminator 2."

Beyond the Bare BONES



with Tom Gilliland

Photos by David Bassett & Jim Bertges

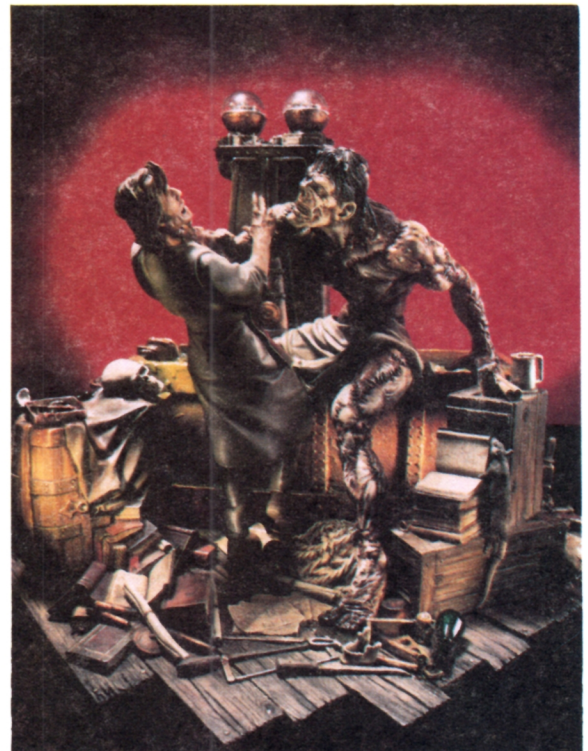
OK gang, time to ante up! Through the course of time, a few modeling companies have developed new kits that redefine the whole kit diorama idea. There were the first Aurora kits, the occasional garage kit and then the well-stocked *Man of a Thousand Faces* from Janus. So, just when you thought there could be no better use of void space in a kits' design, into your laps drops the Bernie Wrightson Frankenstein from Sideshow! It boils down to this: two interactive figures, a base you could boggle board on, and more books, scrolls, body parts, bowls, beakers and test tubes than I had the patience to count! So, where do you dive in first? It doesn't matter as long as you do it with the right frame of mind. For a minute, think like Dr. Frankenstein. Dissect the entire model into sections of shape, style and intended color. You see, the main concern when painting this model should be composition. With so much surface to deal with, your choice of

color and technique will be important to the overall balance of your finished model.

Choosing the right colors shouldn't be too big of a problem. Remember to spread your colors across the base evenly. For example, try not to have all the books in one pile be green. Let the rotten flesh vary from one spot to another. You may even use a color that normally would look strange, but in the context of composition, it blends into the overall 'picture.'

Color is one thing, but another way of breaking up the composition of the lab is to play up the textures and surfaces of the metal, wood and flesh so that they all have a distinct look of their own.

First, let's talk about metal. It's time to move beyond simply base coating something black and then drybrushing with a metallic color. This usually only looks good on well-worn metal and even then it's way too grainy looking. Your best bet is to determine the original base metallic color of an object and paint it



that color first. Take a look at *Photo B*, for example. The gear box with the wooden lever in the center has a bronze housing. This was first painted *Black/Brown* and then repainted with...oh yah, *Testors Gold Enamel*, mixed with *Manganese Brown Metallic*. That's right,

once you know the rules, you can break them. Enamel paint does not normally work well on vinyl, unless of course you put a few layers of acrylic basecoat between the intended enamel paint and the models' surface. You will also want to apply it very thinly to the surface. You will be surprised at how well a little paint will show up on a dark background. Once the base metallic has dried, wash the surface with a mix of *Chocolate Brown* and *Black* to tone down the shine of the enamel paint. You can



Photo B

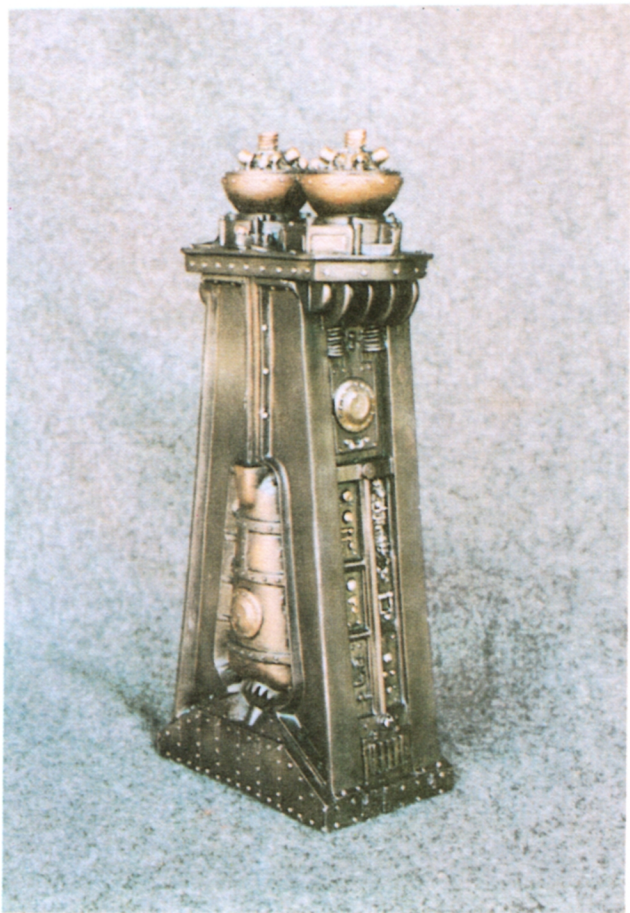


Photo C

is to airbrush burn/grit areas with *Polytranspar Burnt Umber* and *Black Umber*. This will leave semi-transparent blocks of dark color to the surface which can be seen in *Photo D* along the vat's side. Also remember that *Brass* and *Bronze Metallics* can give off a blue/green patina when left wet. It's just like rust except for its color which is usually well-simulated with *Turquoise* acrylic. Thin it down and wash it on, allowing it to collect around bolts, seam lines, etc. An example of this can be seen in *Photo B*, near the lower lip edge of the vat in the background of the shot.

Let's take a look now at the wood. About 40% of the model's surface is

wood, so some careful consideration will be in order. Since the lab is so full of 'wet' objects, it seemed best to keep the wood dark and damp looking. Too much drybrushing will give you a sun bleached look, which doesn't quite go with the feel of the diorama. Try painting the wood

areas in a light basecoat. I airbrushed *Tamiya Buff* and stroked a bit of *Desert Sand* across most surfaces, especially the floor. When this had dried, I began using thinned acrylic paint to stain the floor, much the same way you might do the real thing. Using a good bit of water to allow the paint to travel, I made long strokes along the wood grain, changing the color with nearly every stroke. This began to build a striped effect that gave a nice deep wood feel, *Photo E*. The colors used most were *Horizon's Yellow/Brown*, *Caramel Brown*, *Red Brown*, *Chocolate Brown*, *Olive Green* and a bit of *Orange*. From one floor board to the next, I tried to change the overall color so that all the wood had a slightly different dominant tone. Once this is done, you can stain and deepen the color of the wood as you see fit.

Flesh is another dominant surface in this model - heck, it's splattered in nearly every direction! The most interesting of all the flesh treatments has to be the Monster itself, *Photo F*. A mass of swollen skin, stitches and open wounds - this thing is sick! Your paint job should reflect as much of this as possible. Now, you may not 'buy' the design of the Monster's skin coloring, but I assure you most of it came from the grossest autopsy photo book found in Sideshow sculptor, Dan Platt's library. To begin, I base coated the Monster with a *Mustard/Yellow*, but you might try either *Pale Green* or maybe a *Light Orange* if you feel

also try water-based wood stains like the *Liquitex* brand for a similarly thicker effect. Once the wash has dried, apply a bit of the original metallic color with a fine point detail brush to the corners and high points of the surface to indicate wear marks and to achieve a slight highlight color. Now, that's the basic drill, but this can be altered in a number of ways to achieve different colors and add more weathering. The enamel paints come in a host of colors and *Testors* also makes a great line of lacquer-based metalizer airbrush metallics that are excellent for airbrushing base coats or soft color changes. The electronic/boiler device in *Photo C* has been base coated with *Testors Copper* and *Metalizer Stainless Steel*. *Metalizer Magnesium* was then used to break up the clean steel color and the *Metalizer Burnt Iron* was blistered onto the surface to build up a scorched look. Experimentation is the key. You will find that some of the best results come from using several different shades of a metallic to create a marbled harmony of color, *Photo D*. Another way of darkening a metallic finish

Photo D





with a wash of dark *Red* and *Brown Horizon* paint. This was applied with a fine point detail brush to insure the color would stay where I wanted it to. The stitches were then struck in with *Black* so they would pop off the surface, but you might try making them *Steel* so they are more like staples. I then base coated the metal knee joints and back supports with *Black* and then applied *Testors Chrome Enamel*. I washed this with *Chocolate Brown Acrylic* and then airbrushed a light haze of *Clear Pink/Burgundy* onto it. I then used *Polytranspar Bass Belly White* to airbrush some white flesh onto random areas of skin, mostly near the puckered edges of the stitch lines. I then applied some of the same color with a fine point detail brush for a still whiter effect. To deepen the bruised look and darken the fingers and toes, *Polytranspar Mohr Flesh* and *Black Umber* were airbrushed on the surface in a spotty pattern. A light gloss was then applied to the deepest wound areas and onto the black hair for a wet look.

Photo E like experimenting. Some of the limbs and patches of skin I painted with a *Dark Caucasian Flesh*. I then airbrushed in blotches of *Olive Green* and *Rusty Orange* as well as big pockets of *Clear Gray Blue* along the back and the bottoms of the arms and legs. Once dry, I sprayed the parts with *Testors DullCote*. I then mixed a batch of *Dark Avocado* and *Dark Walnut Bon Artiste* stain. I applied this to the model one section at a time and then wiped the excess off, leaving the dark color only in the deep folds and wrinkles of the skin. I then airbrushed *Polytranspar Medium Bass Transparent Green* over a large portion of the body to begin the wet look as well as add a gangrene-like appearance. To intensify the bruised look, I airbrushed *Polytranspar Transparent Violet* and *Clear Payne's Gray* in a blistered pattern onto the affected areas. To add a swollen irritated-look to the stitch lines, I used *Polytranspar Transparent Orange* and *Clear Pink/Burgundy*. This punched in a nice hot color which was further deepened

The other flesh 'piles' spread around the base were all handled in a similar manner. By changing the color of the base coat, a number of varied finished results could be accomplished. For instance, the skull/face in *Photo E* was based with *Tamiya Buff* and then airbrushed mostly with *Transparent Gray/Blues* and *Purple*. The bucket of guts is also a treatment that will allow you to run wild with colors like *Yellow/Green*, *Blue* and *Red*. Remember that these flesh areas are almost the only colorful items in the diorama, so play them up for all its worth!

Well, it's probably obvious that I could go on forever describing the things in this kit, and you will no doubt know this already if you have begun building your own kit. The best thing about this 'mack daddy' diorama is its sheer scope. Like a good book or an awesome film, which you wish would never end, you'll savor painting this kit right down to the last drop of paint.

Photo F





The Resource

MRC has just created two model kits, based on the recent Judge Dredd movie, starring Sylvester Stallone. We decided to build, paint and review MRC's **Mean Machine** kit for you.

This dude is extremely detailed, in all his ugly splendor (I'm not even sure that he has a face his mother could love). The sculptor, Noel Baker (who also created the instruction sheet illustrations), did a great job creating a model that mirrors that actual actor in the movie. Many of the scars are there as is the sneer that was so prevalent in the movie and the overall likeness to the character too.

Building **Mean Machine** was fairly easy. The seams in this particular kit are, for the most part, easily handled. MRC's injection-molded kits (as Steve Goodrich has mentioned before in his column when reviewing MRC's kits) do not have pin and guide holes to help you line up the mated plastic pieces. The nice part though, is that the pieces line up fairly well. We chose to use PlastiZap™ to glue everything together. It gave us just enough time to gently move things if we needed to before the glue set up. The legs go together by joining the front two legs (one piece) to the back two legs (one piece). This is good, because most pants have seams in real life, going down the sides of the pants, so I simply left these seams where they were. The torso went together the same way - front to back - but I eliminated those seams, not by filling, but by using my X-acto knife and gently scraping (or 'planing' as Tom G. calls it) to remove the seam lines. A light sanding finished the job here. The 'metal' parts went together very well, with virtually no unnatural seams lines. The only sticking point was the face and skull cap area. The seams here need to be dealt with, even though the face front fits snugly against the back head part.

Some light sanding should take care of it for you.

In my opinion, Mean Machine is an excellent kit. It's fun to build and allows you to work on your painting skills to get the right, realistic look. I also like the fact that it's in scale to the Aurora kits I have on the shelf. The only real disappointment with the kit is the plain base. Other than this, it's a real winner.



Heroes from Another Planet (whom we'll be profiling in an upcoming issue) has done dino kit lovers an excellent favor by creating a T-Rex. This is not just any T-Rex though. It's got an attitude. As you can see, it's in a 'running' position, with head cocked to one side, eyeing its prey - ready to munch!

The kit itself, is made of solid resin and comes in eight pieces, plus a brass engraved nameplate and wooden base. The detail of the sculpting has a very nice lizard-like quality to the skin. The mouth goes back a ways inside the throat, not just stopping behind the teeth. Obviously a lot of effort went into creating this kit and it shows.

Building it was fairly straight forward, with minor seams where tail attaches to body, head attaches to neck and legs to body. We used Milliput® here which works wonderfully.

I guess what I like about this particular dinosaur is the fact that it's just different enough from the pack to set it apart. I think you'll like it, especially if you're into dinosaurs. Check out their other kits when you contact them.

Cost is **\$89.95** plus shipping. You can reach this company at: **Heroes from Another Planet, 2090 Grove St., #4, San Francisco, CA 94117, Tel: 415/221-8516 (ask for Chad Husbumer) or S. CA Office 818/454-5930 (ask for Patrick Jia)**

Review with Fred DeRuvo

The MACH 5. When you think of this car, you think hi-tech, gadgetry and speed. This vehicle is sleek looking and it's probably something that you wouldn't mind being parking in your own driveway. Well, for those of us who enjoy this animated series and the car, **Horizon** and **Streamline** have produced kits based on the series. What's cool about this is that while both kits obviously represent the car from the series, they are different enough from each other so that they don't look like duplicates.

Let me just say that both cars are cleanly cast and come with a multitude of resin and lead parts. I would have to say though, that Horizon's is cast just a bit more cleanly than Streamline's. When I spoke with Carl (President of Streamline) about it, he indicated that the first set of MACH 5's they produced did, in fact, come out slightly rough on the underbody (which isn't seen after building), but this was eliminated further down the line as they improved their molding process.

Both cars build differently. For instance, the Horizon MACH 5's lower body part (which has a chassis somewhat incorporated into it), glues to the top half of the body. Streamline's MACH 5 has a full body that glues straight to the chassis, making it just a bit easier to get everything together.

Minor differences like this continue

throughout the building process. Horizon's car has one cutting blade underneath the vehicle, while Streamline's has two. Another difference is the retail price: Horizon's retails for \$69.95 plus shipping, while Streamline's retails for \$90.00 because it is now only available as an after market product. If you're into this car, you have two choices, although Streamline's may be a bit more difficult to pick up. If you look hard, you'll find it at shows.

You know, while building these cars, I again remembered how much tougher it is to actually complete a vehicular kit in general (no, I don't want to get into an argument about how difficult figure kits can be to build. I build both types of kits, so I know), because of all the usual sub-assemblies.

I'm glad I have both MACH 5's because each one looks just different enough even though you might place them right next to each other on the shelf. The Horizon kit has other separate pewter figures available which are in-scale to the car.

Horizon's MACH 5 (left) and Streamline's

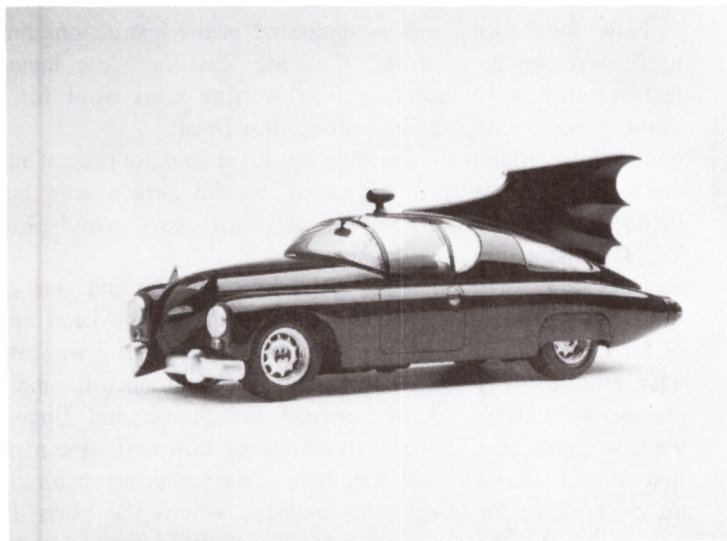


Photo of built and painted prototype Batmobile

one sturdy looking car. It reminds me of what Doc Brown said to Marty in *Back to the Future II*, when they were hovering over Biff's car and Marty wanted to crash onto it. He indicated that the steel in Biff's car would essentially tear the DeLorean to shreds. If I saw this car come barreling my way, I'd move - quickly. For any Batman fan, get this car. Other Batman-related vehicular and figure kits are on the way from Horizon. This one is available now. We'll keep you posted.

The Batmobile, what a car. I absolutely love this car, even though it's from the 50's. Horizon was good enough to send me as much of a kit as they could so that I would have something to look at and work with and review. Unfortunately, since I didn't get the entire kit, I'm using one of their production pictures so that you'll have the best idea of how the car looks. I like it. You know, they're just starting pre-production on the 4th Batman movie, this time with Mr. Freeze and Poison Ivy as the villains (Oh goodie, another female, which can only mean another female model? Hooah!). In my opinion, this car is so retro that it's new again, which means that if this car was in the latest adventure, I think it would fit.

The parts that I received were all cleanly cast in solid resin. The detail is very much there, down to the components that go in the rear of the car where "the lab" is located. In our 'dry fit' test, everything matched up quite well. The shape and the styling are all true to the comic book. This is

The Return of...

by Fred DeRuvo

Gotham's Dark Knight



For anyone who slept through most of summer, and especially June 16th, a new Batman came to our theaters and he had a slightly different persona and attitude. It had been awhile since the previous Batman, a.k.a. Michael Keaton, wore the cape and to have to wait to see yet another rendition of this famous crime fighter across America's theater screens seemed interminable.

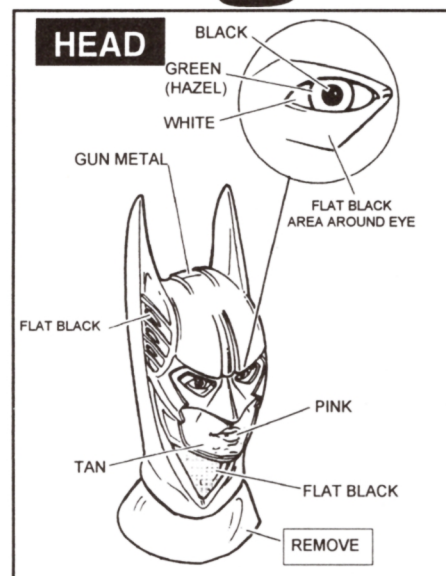
Well, he's back. A different Batman, with different 'toys', a partner and a new suit. This Batman is from **Revell**, who recently presented their offerings to the modeling world with the new look for the *Batmobile*, *Batwing* and *Batboat*.

First of all, let me say loud and clear for anyone who might not be aware of it, that this is Revell's first trip into the world of vinyl kit making. Even though the wait seemed long, Revell's perseverance has paid off for us, because we now have available *The Dark Knight*, in Val Kilmer's likeness, dressed to kill in the 'techno' suit that was used in the end of the movie, *Batman Forever*, approximate retail is \$30.00/U.S.

John Dennett, known far and wide for his exceptional sculpting ability on kits like Brinke Stevens, Inteleg's *The Crow* and *Spawn* kits, Graphitti Designs' *Old Witch* and others, was the person tapped by **Revell** to do the sculpting job on this new 1:6 scale vinyl kit. John essentially came up with three rough sketches of the Batman character in pose, and submitted those to the decision-makers at Revell, from which the pose you see was chosen. John also sculpted the upcoming new Revell 1:6 *Robin* vinyl kit. "Robin is in slightly more of an action pose than Batman and also has a Batarang," states John. "Revell," adds John, "was wonderful to work with. They've been extremely cooperative, allowing me a great deal of artistic freedom through the entire process. It's been more like a friendship, than simply a business arrangement."

We're very glad that Revell chose someone of John Dennett's stature to do their first vinyl kit. With this quality of sculptors and kit subjects, Revell has made their first leap into the figure kit arena a sound one!

Now, for the kit itself, here are the facts: comes in 10 vinyl pieces with one white metal piece. No base is included with the kit. The instruction sheet is more of a booklet, with a total of 8 pages. Revell hasn't taken any chances here. They want to make sure that all the basics are covered for the beginner all the way to experienced vinyl kit builder. Pages 1 to 3 are



filled with general principles and guidelines involved in building and painting vinyl kits. Good reading if this is your first or second vinyl. On page 4, we get into the actual assembly for the kit itself. It's broken down into 6 sections, each one with its own heading, carefully separated to avoid confusion. An example of the head area instruction/painting guide is shown above.

It is suggested in the instructions that for the Batarang, cast in white metal, gently rub with 'fine steel wool for a realistic metal alloy finish.'

Building this kit should not present any problem at all to the person who has completed at least two vinyl kits previously.

What we did was to trim and glue all the parts together, except the head and cape to the body. The Batarang was also left off until the very end since it simply slides between the thumb and fingers snugly. It's amazing how easily the parts went together. The seams are naturally occurring because where the parts fit together, natural seam lines were created.

We opted to airbrush Batman with a base coat of Pactra Flat Black and then when it dried, we dry brushed Tamiya's



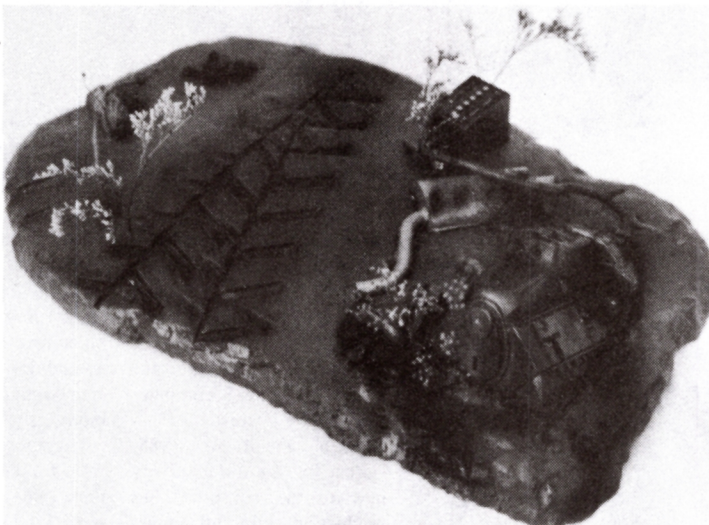
Up close with Revell's new Batman #3300: Pictured kit built, painted and photographed by Fred DeRuvo ©1996/The Modeler's Resource

Flat Aluminum over that. That's right, Flat Aluminum. If you opt for this, make very certain there is hardly any on your brush. It really shows up! The reason we chose to use Aluminum is because when we saw the actual suit used in the movie, it has a slight shimmer to it. We felt that using this particular paint would best replicate this look.

We worked on the facial part separately, opting to air brush a base coat of Tamiya Flesh, then we utilized a number of Horizon Flesh paints and the Bon Artiste staining system Tom G. spoke of initially in Issue #8. We chose Fruitwood stain for this occasion. You know, "*brush on, wipe off, Grasshopper.*"

For the eyes, we definitely strayed from the instructions here. I have not found a better method than what Tom G. has written about for this area of a figure kit. (*Shep Paine's technique is extremely useful for smaller figures*). Tom's idea of using a Pink/Burgundy to completely fill in the eye, then paint in an almond shape of Ivory, then a Pink/Burgundy wash, then color in the iris and pupil has worked great. The eyes have taken on a very realistic look for my models. I used this method for this kit as well and the reality is stark.

With the actual kit done, Batman required a base. Enter Jeff Funcke, with



The base, with the added 'grass' and 'brush'. Also utilized Polytranspar Taxidermy paints for that 'leaky oil' look.


his base he specifically created for a Batman VS Predator scene. What's cool about this base is that, for me at least, it's very reminiscent of the atoll leading to The Riddler's Claw Island hideout in the movie. The base is a dirt ground with car parts strewn about and tire tracks running through the middle of the base. The only things we added were a few clumps of grass here and there, along with a few tree branches, to give it that 'overgrown' look.

We airbrushed a basecoat mixture of Tamiya's Dark Yellow (XF-60) and Flat Earth (XF-52). Then we dry brushed over this, various shades of tans. Grass was added as well as clumps of bushes purchased from Kit Kraft, Inc., for even

more of a realistic look. After this, we went to work with the Polytranspar Taxidermy paints over various sections. Why? Namely because you've got an engine block, upside down. Most probably, any oil would've leaked out soaking into the ground, while at the same time, leaving an oily, multi-colored 'film' on top of the ground. I think it works well and increases the realism that's already present in the base itself.

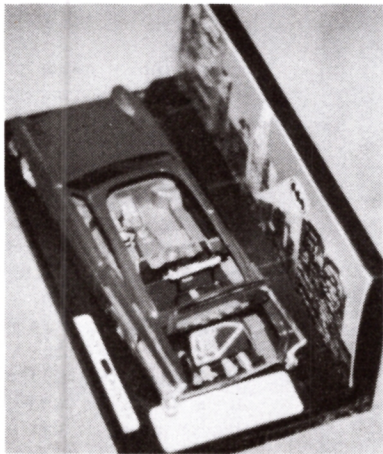
Jeff's base is available for \$35.00 including shipping anywhere in the U.S. Foreign shipments, please direct your inquiries to Jeff. What's great about it is that you can add your

own engine or 'trash' parts, or simply add things like clumps of grass (as we did) or scraggly bushes or branches to spice it up. Or, leave it as it is because it has a lot of character and detail on its own.

If you're wanting to purchase one of these bases, you can contact Jeff at: **Doomsday Resin, 1229 Hillside Blvd., South San Francisco, CA 94080 Tel: 415/761-4003.** Jeff's other bases include a Predator base, a Terminator base and an upcoming base fit for Alien. We'd enjoy seeing what you do with this particular kit. Send in those pics and we'll publish some of them! 

~Rod Lopez' Wonder Car~

Recently we came across something at one of our local hobby shops that we wanted to share with you. Clovis Hobby Center was having another one of their in-store model contests and one of the entries (which later turned out to win 1st Prize in its Class), was the car pictured here.



The gentleman is Rod Lopez, who took Testors Boyd's Chezoom and turned it into an arsenal on wheels for Robin, Batman's pal. He did it by using a Contie interior and parts off of a Revell Trans Am and AMT '56 Ford.

What he wound up with is something extremely unique and full of gadgetry that would make any crime fighter jealous. He dubbed it "*Robin's Boyd's Wonder*". We were so impressed, we not only took pictures of it - we bought it. Great job, Rod!





Going the Limit:

BY MIKE FREDERICKS

Kits Based on the Outer Limits

"There is nothing wrong with your television set..." Could any article about The Outer Limits start any other way? That was the beginning of the control voice's introduction to each night's episode of the popular 60's science fiction anthology series. There weren't any model kits produced based on the Outer Limits program when it originally aired. Today, thirty years later, some twenty resin kits are available thanks, for the most part, to America's two old 'garage kit' companies: *Dimensional Designs* and *Lunar Models*.

ABC introduced The Outer Limits for the new fall season of 1963. Leslie Stevens was the creator and executive producer of the hour long series. The plot of the majority of the forty-nine episodes produced revolved around a different alien "monster" each week.

The show's monsters and occasional spaceships certainly attracted young viewers (myself included), but the series targeted an adult audience. Therefore, not only were there no models from the Outer Limits in the 60's, but

there were hardly any toys or other children's merchandise either. Aurora would have been the logical choice as a manufacturer of plastic kits based on the Outer Limits monsters but neither they nor any other model company showed any interest.

Skip ahead to 1988. Garage kits are still relatively new to the consumer but production is in full swing. Joe Garcia heavily advertises his first model kit for his new company, *Golden Era Models, Inc. (GEMI)* of San Francisco. It's a nine inch tall, 1:8 scale vinyl kit from the Outer Limits episode, "The Sixth Finger." The kit was fully licensed and included a base, nameplate and instruction sheet. The Sixth Finger was an episode in which actor David McCallum (Ilya on *The Man from U.N.C.L.E.*) is placed in a device that speeds up the evolutionary process. His brain grows, swelling his bald head and forcing a 6th finger to develop on each hand. The Sixth Finger kit was to be followed up by a *Predator* kit and other Outer Limits monsters, but unfortunately, GEMI went out of business before any

more kits could be produced.

It wasn't too long after this that *Lunar Models*, of Cleburne, Texas, started producing their own line of resin model kits based on creatures from the old Outer Limits show. Lunar is America's oldest garage kit company and in the ten years that they have been around, hundreds of beautiful model kits have been created based on subjects from science fiction to monsters to armored tanks to dinosaurs.

Another garage kit company that has been around from the beginning is *Dimensional Designs* in San Francisco. Owner Danny Siracco and his family were kind enough to invite me into their home recently to help me write this article. (By the way, they're very nice people that treated me like an old friend) Danny has been seriously collecting garage kits since the early 80's and has a fantastic collection of showcase after showcase of built and painted models. His work shop near his home is filled with many more kits. Dan told me that he too was a fan of the Outer Limits show.

When you ask most people which episodes of The Outer Limits they remember most, they will most likely describe "The Architects of Fear" and "The Zanti Misfits" (they may not know the episodes by name but the aliens from these episodes stand out most in people's minds). In fact, several kits have been made based on these two episodes by various garage kit outfits. As Lunar was already making kits based on these and other popular episodes, Danny decided to make Outer Limits kits of creatures that Lunar had already made and some that they had not. For those already made he would just take a different approach.

For example, in the episode of "The Zanti Misfits", Earth agrees to allow alien criminals to be incarcerated on Earth to serve their sentence. Actor Bruce Dern inadvertently releases the deadly aliens that look like large ants with proto human faces.

While Lunar makes a beautiful resin kit showing Dern under attack from the Zantis as they exit their ship *Photo A*, *Dimensional Design's* approach is a single figure of the Zanti commander in 1:1 scale *Photo B*.

In "The Architects of Fear", our government captures a visitor from outer space known as a Thetan. Fearing that our world isn't ready to know of the alien's existence, they employ science and medicine to turn actor Robert Culp into an identical appearing alien to be set loose on the earth to observe our reaction. The tragic (yet somewhat funny) ending is that a farmer, the first earthling to



Photo A



Photo B



Lunar's Thetan kit



Photo C



Photo D



Dimensional's Thetan kit

see the alien, immediately shoots him on sight. Both Dimensional and Lunar produce a kit of the Thetan alien holding its ray gun and each includes a base and name plate.

Dimensional Designs produces most of their Outer Limits models in a standard 1:8 scale. Lunar uses a smaller scale of about 1:12 for most of their kits, although their two latest were sculpted in 1:8. These two kits, Second Chance Alien *Photo C* and Children of Spider County *Photo D*, may be Lunar's last. Mike told me that the Zanti and Thetan kits sold well, but the rest have done mediocre. Sculptor Chris Lynch created Lunar's Invisible Enemy and Ebonite kits where Rick Wyatt (a real workhorse of the garage kit industry - I seem to see his fine work everywhere), sculpted all of the other models in the series.

Dimensional employs the talents of Chris Choin primarily to accomplish the sculpting duties for their Outer Limits kits. An exception is Jeff Sargent who created Dimensional's Zanti kit. Greg Nicotero who has done extensive special effects work in many major motion pictures through the company K&B Effects, sculpted two of Dimensional Designs' Outer Limits kits that are, unfortunately, no longer available. One is his Chromoite, a gelatinous alien that came to Earth to secretly grow a pond of scum that it likes to eat and Andro (played by Martin Landau), the creature from the episode titled, "Man Who Was Never Born" who goes back in time to our



Dimensional's "Ebonite"

modern day (1963, that is) and changes things enough to put him out of existence in his own future time.

Beside the Zanti and the Thetan, both companies produce a figure kit of the Ebonite alien from "Nightmare" in which Earth troops are POWs of the Ebonites and The Empyrian from "Second Chance", an episode that finds amusement park patrons on board a space ship ride that turns out to be real, offering them a second chance at life on another planet. Other cool kits from Lunar's Outer Limits series include their own "Six Finger" figure, The Chameleon (Dimensional will soon be releasing a kit based on this episode too), Tourist Trap, where amphibious monsters attack south of the border and The Invisible Enemy, where Adam West and other astronauts battle 'sand sharks' on a planet covered with diamonds. Mike Evans told me that beside his Thetan and Zanti kits, his third best seller is The Galaxy Being. He said this is surprising as this is such a simple kit. The Galaxy Being was the creature encountered by Cliff Robertson in the Outer Limits pilot, "Please Stand By."

Dimensional also offers two kits based on the popular episode, "Keeper of the Purple Twilight", both a soldier alien and the Ikar alien. The action revolves around an alien plot to take over Earth and human emotions absorbed into the Ikar alien that make him change his mind. A couple more kits include the alien from "Fun and Games", who battles a pair of humans with a deadly boomerang weapon with the loser giving up his world and the scaled and feathered Venusian who gives William Shatner fits in the episode, "Cold Hands, Warm Heart." Kits



Dimensional's kits "Keeper of the Purple Twilight"

are also available based on Bellerio Shield and O.B.I.T.

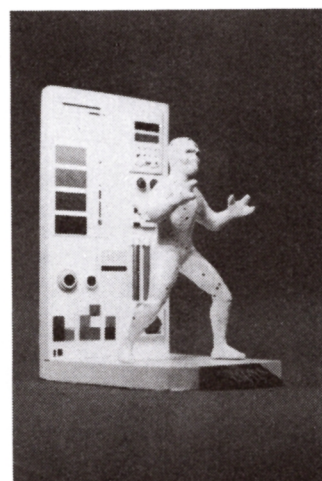
While Lunar has no plans for further Outer Limits models, Dimensional is soon releasing kits based on "Behold, Eck!" "Don't Open Until Doomsday" and "A Feasibility Study." Further down the road we could also see kits from Dimensional based on episodes, "Tourist Attraction", "The Galaxy Being", "The Mutant", "I, Robot", "The Probe" and "Wolf 359." Kit prices vary on both Lunar's and Dimensional Designs models, but the average price per kit in this series is about \$80.

The Outer Limits is now a new series first shown on Showtime, but now airing in syndication. The series is pretty good with many new episodes and even a few remakes. The Outer Limits: The Official Companion by David Schow and Jeffrey Frentzen, Ace Science Fiction books, was an indispensable help in writing this article. The book is out of print but I understand a revised edition is on the horizon that will even discuss the model kits.

For further information:

Lunar Models
106 Century Drive
Cleburne, TX 76031
Tel: 817/556-0296

Dimensional Designs
1845 Stockton Street
San Francisco, CA 94133
Tel: 415/788-0138



Lunar's "The Galaxy Being"



Lunar's "The Invisible Enemy"



Dimensional's "Second Chance"

The "Academy Awards" Of Figure Model Contests

MAY 12, 1996

Presented At:

The Mad Model Party III

Pasadena Convention Center, 300 E. Green Street, Pasadena, CA 91101

General Rules

Enter your kit on May 11 • No more than two models per entrant • one model per category
15" x 15" maximum base size • \$5 contest fee per model

Contest Categories

Beginner - a forum for the first time modeler. Entries will be judged on the basic techniques of model building and painting, as well as the overall result. This category is limited to those 16 years old and younger. Two awards: First Place & Runner-Up.

Craftsman - intended for the hobbyist, builders who have mastered the basic techniques of model building and painting. Entrants are encouraged to use advanced experimental techniques for their model building, painting and diorama work. Two awards: First Place & Runner-Up.

Professional - the big boy category. If your entering here you had better be really good. Entries will be critically judged on neatness of the model building, advanced and experimental painting techniques, the success of conversions or scratch building, as well as base work or diorama work. Two awards: First Place & Runner-Up.

Painter's Class - a forum for model makers who wish to work right out of the box. All skill levels are included in this category where ONLY the painting of the actual kit is judged. Kits that have been customized can not be included in this category. Two awards: First Place & Runner-Up.

Predator Class - that's right, a separate category to determine the most successful modeling for the most widely built subject in the figure kit industry. Go berserk, the judges will be looking for the most dynamic approach to this legendary creature. Two awards: First Place & Runner-Up.

Anime Class - a forum for both Japanese and American animation models. Judging will focus on the entrants ability to bring the character to 3-D life. Two awards: First Place & Runner-Up.

There will also be a special **People's Choice Award** presented to the model kit most liked by the general audience.



For more info contact SIDESHOW INC. Tel: (800) 474-3746 • Fax (818) 879-1603 • SIDSHOpod @ AOL

They Came From... Across the Pond

A look at the U.K. kit industry with the Publisher of DRONE newsletter:

Andrew Hall

For those of you who weren't with us last issue (and why not?), this is the article that fills you in, as they say, on what is happening in the kit world of England and Europe...plus how you can get your paws on some of these goodies.

To preempt your next question, I am the Founder, Editor, Window Cleaner and Publisher of the U.K. based (yet International), *Film & T.V. Model Club*, est. 1992. A 'gang' of modelers who use our newsletter, DRONE, to pass on hints, tips, news and views of all types of Sci-Fi, horror, fantasy and vehicle kits, thus I have access to a wide range of models AND honest feedback from our members.

In this capacity, I can recommend dealers who offer a good service, you'll see in this article a number of dealers are mentioned, this is NOT to say that every other U.K. trader is a money-grabbing git, rather that our members have found these folk to be good. I've got to add this or will be getting knocks on my door in the middle of the night from 'kit builders with baseball bats.'

Some points to remember (mentioned last issue), when contacting any of the folks over here (we have to when we contact anyone over there where you are):

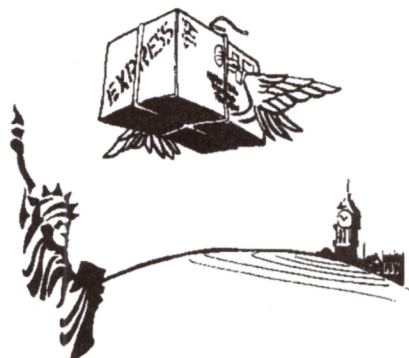
- ▶ Prices are in POUNDS STERLING. Cheques and Money Orders must be made via a U.K. based bank (i.e. Lloyds, Barclays, etc.). A U.K. based travel agent may also be able to assist you - always worth asking.
- ▶ Remember to include a couple of International Reply Coupons (IRC's) with any/all correspondence. This way you are sure of a reply.
- ▶ If you are unsure about anything- PHONE! Always ask for the telephone number, we do

use the same basic language even if we spell things a little differently.

Editor's Note: *When dialing any country outside of the United States, the numbers '011' must be dialed, followed by the Country Code, then followed by the City Code, then the number of the company. The '011' tells the computer that your call is leaving the country. Example, if you are going to call a company in Paris, France, you would dial '011', then '33', then '1', then the local phone number, so it would look like this: 011 33 1 555 6767. If unsure, call your long distance operator and he/she will be glad to help you out. ■*



Jeff Page's Wolf's Bane



- ▶ This is the bit which I will regret later, but if an item does not have a contact address, I will pass on your letters. Please remember the second point in this bulleted list.
- ▶ Don't expect a reply overnight. Even Air-Mail letters take time to get 'across the pond' and if you are ordering anything, sometimes U.K. producers are two men and a worried sheep. Small outlets take time to turn things about, okay?
- ▶ Thank you to those folk who wrote to me following the first article, (which appeared in *The Modeler's Resource*, October #9). The feedback was most welcome. I still think *Home Improvement* is the best U.S. comedy show and yes, I am still a fan of the Detroit Lions.
- ▶ Any American kit producers who want to get their products over here can send me details direct (free samples) for publication in DRONE. Got the plug in.
- ▶ Finally, a 'thank you' to Fred for allowing me to show you things that you may never otherwise have had a chance to see. Now, let's putty that hole and file that seam...

As you can see, the first kit up for review is an original design, one and a half figure kit called '*Wolf's Bane*'. Sculpted by **Jeff Page**, this resin nightmare stands over 16 inches high, the figures are solid, but the post is hollow. The victim or 'dead sucker' comes as four parts, while the beastie has thirteen well cast parts. Construction is simple, anyone who has experience in resin kits will not find it a problem. The only thing you must remember is to 'pin' the feet to the post and to fill the post with plaster to stop it from falling over. I found the kit easy to build and it becomes an instant

talking point amid your collection. One extra thought would be to do away with the post and use a piece of wood or a real rock for the beastie to stand upon. This kit will cost £65.00 (not including p&p), and to get one, contact Jeff at:

Jeff Page
3 Coppid Hall
High Road
North Stifford
Essex RM16 5UE
United Kingdom

Jeff has also produced a *Yattering* figure from the Clive Barker inspired graphic novel *The Yattering and Jack*. The resin demon has seven parts and has been designed to sit cross-legged, you can place him almost anywhere you wish. This critter is rather cute for devilment, why not let him live in your bathroom...you just have to wait for the screams! At about £29.00, not including p&p, I think the *Yattering* represents good value for money and makes a 'fun' item. To get one, contact Jeff at the above address.



Mike Hill's "Fistful of Resin" kit.

As reported in the last article, The Star Wars Emporium has produced a Cardassian soldier and a female Klingon, both 1:6 scale and are £50.00 each. They have just produced a 1:6 scale *Mutant Trooper* as seen in the dream sequence of "An American Werewolf in London" and it will be a limited run (picture shows the unfinished kit) and the prices should be £55.00. They also stock the rather good *Fistful of Resin* kit, sculpted by Mike Hill. The resin figure is baseless and has 7 parts and stands 12". The picture shows the completed figure as painted by F.T.V.M.C. member John Guiver, who's main comment was that there is nothing sculpted on the poncho/serape to aid in painting. Thus, the pattern has to be done by freehand and drink lots of strong coffee. At £50.00, it does offer something different to the norm. The Star Wars Emporium also stocks a range of Kenner scaled resin figures from Star Wars, which include, *Tatooine Storm Trooper*, *Rebel Soldier*, *Imperial Spy* and *Han Solo* in Storm Trooper garb. At £10.00 each, they will not burn a hole in your wallet. Yes, the Star Wars Emporium does accept credit cards, so drop them a line at:

The Star Wars Emporium
95A Upper St. Giles Street
Norwich
Norfolk
NR2 1AB United Kingdom
Tel: 01603 219750

Wake up! The next in line is the female fighter or *Bug Hunter*. Cast in air bubble-free porcelain, she is 1:6 scale, has 7 parts and, in my view, is the best cast in U.K. figure to date! She can be used with the *Genocide* kit featured in the last issue, or as a stand-alone figure. Sculpted by **Chris Moody**, special mention has to be made of the suit detail - fantastic! She'll set you back £35.00 and is limited to 100 castings. All come with a signed certificate. I understand **Resin Heaven** is arranging to have them brought into America via **Puff 'n Stuff**, but if you're drooling, then you can phone them (Resin Heaven)



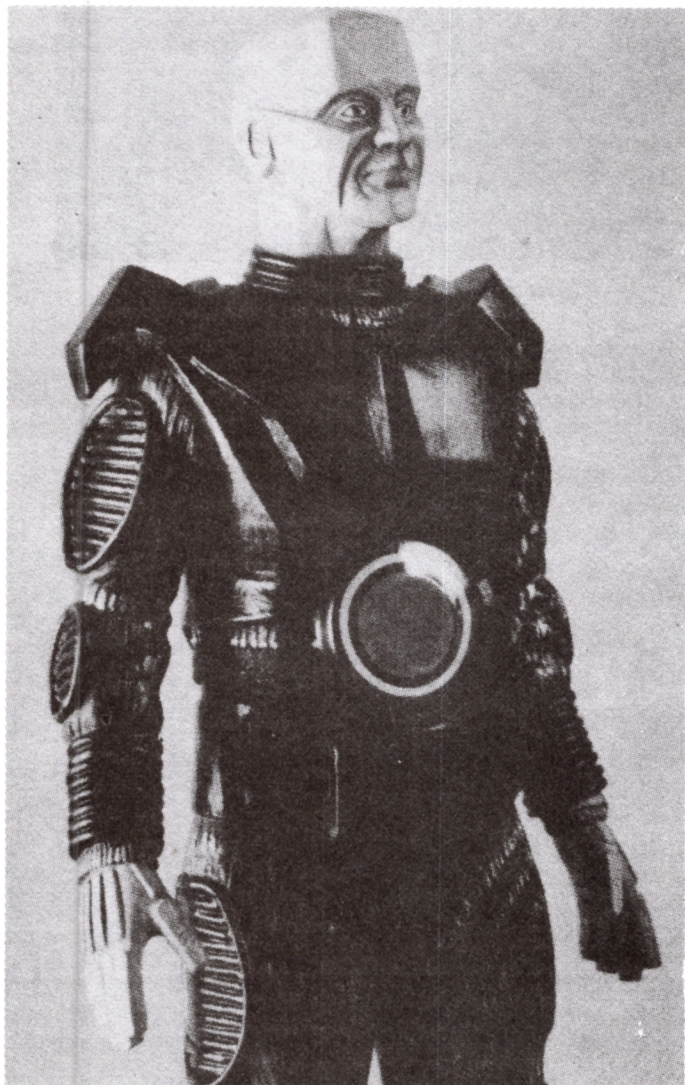
"Mutant Trooper"



Chris Moody's *Bug Hunter*

at 011 441789 299701. Chris also sculpted their first kit called *Lucifer*, a horned demon bust akin to *Darkness* from "Legend." A few are still available and should cost £30.00.

Robert DeNiro fans have not been overlooked by a U.K. sculptors' co-op, called **Killer Kits**. They have produced a figure based upon the *Max* chap from "Cape Fear." Shirtless, he stands with arms wide open. The expected price should be under £50.00. This is to be the first in a line of 'killers', so watch out! It's available from **Frontier Models**, who are also the only official stockist of the Swede's Creations in the U.K. Other interesting things in Frontier's catalogue are a 1:72 scale A.P.C. from "Aliens" at £14.00 which is suitable for use with Halcyon's Dropship; a resin bust of *Two-Face*, sculpted by Gary Hilliard at £26.00 and following the Roswell Incident being shown on T.V., a rather nifty 1:6 scale kit which features the alien on a slab, with UFO wreckage...this kit will cost £50.00, with p&p costing about 40% of the price. A continuation of a theme bring us to the *Abduction Alien* sculpted by Darren Longhorn operating under the company name of **Strange Light**. This figure is based upon the Gray Alien, 1:6 scale, resin, holding a probe! It comes with its own base upon which are strange writings...£50.00 to get any of the above and you should contact:



Sevans Models "Kryten" from 'Red Dwarf'

Frontier Models

6 Green Walk

Hailsham

East Sussex

BN27 1ST United Kingdom

It should also be noted that by the time you read this, a 1:35 scale *Star Fury* ship from Babylon 5 should be available from Frontier at about £40 - 45 (no pictures available yet).

Stuart Evans is the man behind one of the U.K.'s longest running garage kit companies, with his *Sevans* line of kits. They produce high quality vac-form and vinyl figures - *licensed*. To date, they have produced a range of *Dr. Who*, *Red Dwarf* and *Captain Scarlet* kits. At the time of writing, they will have added six new models to their lists which include the Red Dwarf shuttle, *Starbug*, for those of you who wonder what Red Dwarf is, it's a comedy show set on a huge deep space mining ship, whose sole crew are Lister (human), Rimmer (a hologram of a dead crewman) Kryten (a robot who was found in space) and Cat (who is the developed form of a cat whom Lister smuggled on-board the ship...prior to Rimmer inadvertently killing everyone else on board the Red Dwarf). The vinyl *Kryten* figure is a very good likeness both to the actor and the 'distraction' sheet follows the 'feel' of the T.V. show. If you don't laugh while reading it, then you are really dead! He's 1:6 scale and will set you back about £38.00. They have also released two vinyl 5-inch high deforms, one of *Rimmer* and the other of the Cat's totally uncool alter-ego, *Dwayne Dibley*, the Duke of Dork, about £13.00 each. Want to know more? Contact:

Sevans Models

PO Box 34

Trowbridge

Wiltshire

BA14 8XY United Kingdom

UFO fans can now get an 18" UFO Interceptor, produced by **Reshape** (see next page). It cost £60.00 and is available from:

Comet Miniatures

46 - 48 Lavender Hill

London SW11 5RH United Kingdom

Predator collectors can now show their allegiance and keep their pants up, thanks to **Paul Pearce**, who has produced a 4" X 3" *Predator* pewter belt buckle. Want one? Write to Paul at:

Phantasy Recast

15 Holst Close

Lowestoft

Suffolk

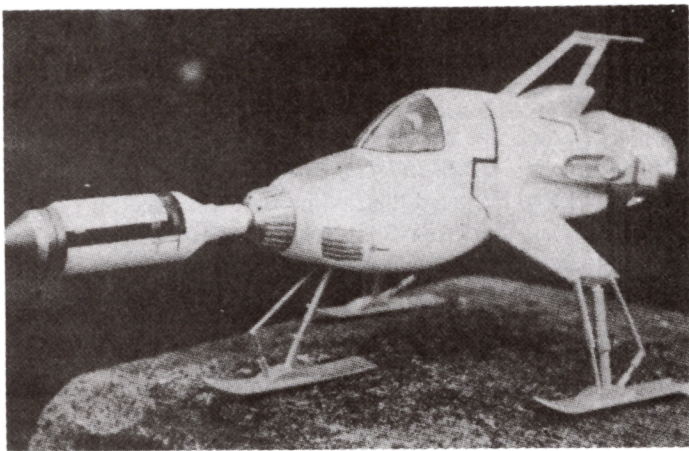
NR33 9BZ United Kingdom

The 'recast' part of their address is quite puzzling as they only produce original kits which also include about 5 Preds, plus a rather neat 6" long *Facehugger*.

Finally, we'll look at Niser's *Morlock* figure, sculpted and cast by **Vic Door**. As you can see, this chap comes with detailed base and a fully poseable whip! Cast as 7 parts, he stands over 17". Also included are a detailed



Phantasy Recast's Pred Buckle



Reshape's "UFO"

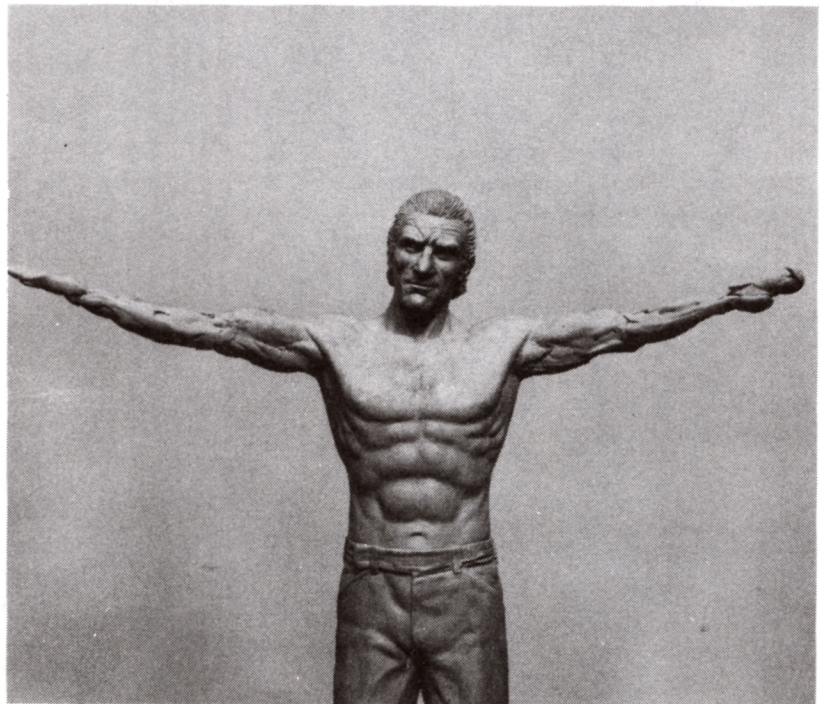
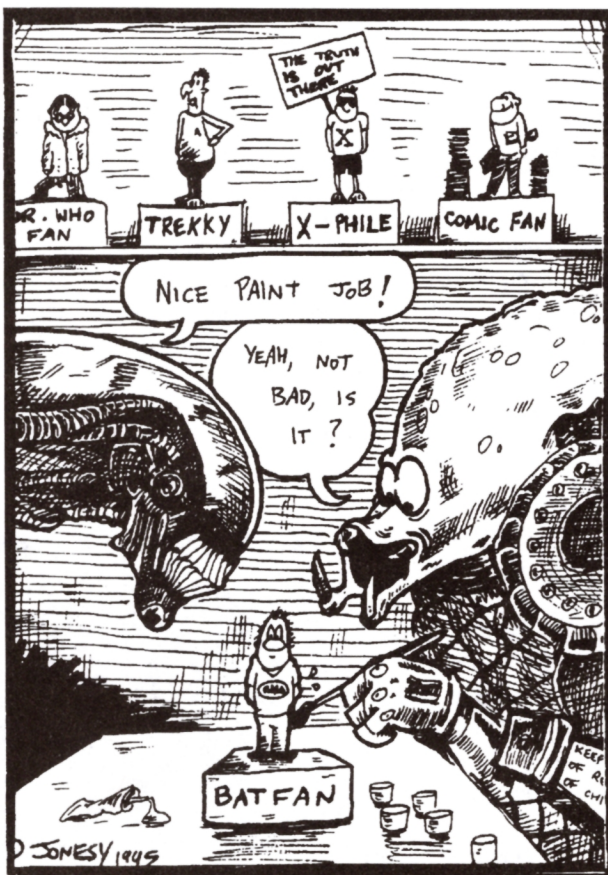
'distruction' sheet and full colour box art for painting guide. Once again, construction is easy and at approximately £40.00, a fair price for such an imposing figure.

That wraps this snapshot of what's available over here in the U.K., some new stuff and some not so, but I trust there are a few items which have grabbed your interest...best wishes and may your glue tube never harden.

Andrew 'Mad Dog' Hall
172 High Hope Street
Crook
County Durham
DL15 9JA
England



Niser's "Morlock" kit sculpted by Vic Door



Max from Killer Kits - in progress

The Closet Hobbyist



with Dennis Murphy

The **MRC Huey Gunship** is a really good kit. With the kit being done in 1:35 scale, it should answer the complaint of those who build armor kits. Since most helicopters are used in close coordination with ground troops and armor (modeled in 1:35 scale), why are the helicopters done in 1:48 or 1:72 scale? Well, armor guys, the air cavalry has arrived!

The molding of this kit is outstanding. True to MRC's claim in the 12 page instruction booklet, the parts are flash free. However, their placement of molding risers on some parts makes clean up a chore.

Careful study of the instructions is needed to work out the proper assembly. The kit instructions are very thorough, but most modelers will modify the assembly of this kit for painting purposes. I waited until the kit was almost finished to mount the rotor and rotor drive assemblies so the fuselage seams could be dressed before painting.

Four figures, for a complete aircrew, are provided. They build up well. Probably the best part of the figures are the two superbly molded M-60 machine guns. If MRC molded an accessory kit of M-60's, M-16's, AR-15's, etc., I'm sure they would be a big seller if they were the quality of this kits' M-60's. The decal sheet includes uniform ranks and organizational patches for all four figures.

After all this is said, I have two problems with this kit. First, the clear plastic parts were marred. It appears as if they hit a hot mold and were scarred. I don't think this would be common to other kits, but the second problem is...rivets. This kit has raised rivets molded in. Most aircraft rivets are flush, but you do see them in a scale this size. Yet, all manufacturers, not just MRC, tend to make



them too big. Rivets need to be near to scale after they have been painted, not when they are fresh out of the mold.

MRC has a well-detailed kit for the experienced modeler. It builds up well and is a kit armor builders have wanted for some time. I highly recommend it to experienced modelers.

1967. It was a great year. The state of California had recently deemed me fit for a driver's license. My dad was bringing home a series of Chevrolet's best E-Ticket rides - 327 Chevy II's, Hi-Po big and small block motivated Chevelles and Camaros - all had a brief stay in our garage as his demonstrator. Since he was the "Performance Sales Specialist" at a San Francisco Bay Area Dealership, I found myself living in super car heaven.

But the one car that nearly snatched that newly-minted license was a big block Corvette Roadster. With 427 cubic inches, 3-2 barrel carburetors, 435 HP and a Muncie 4-speed, it became the source of my teenage, "Mr. Toad's Wild Ride."

When it came time to build this '67 **Vette Roadster**, it had to represent that shag nasty, silver and black roadster of my misspent youth.

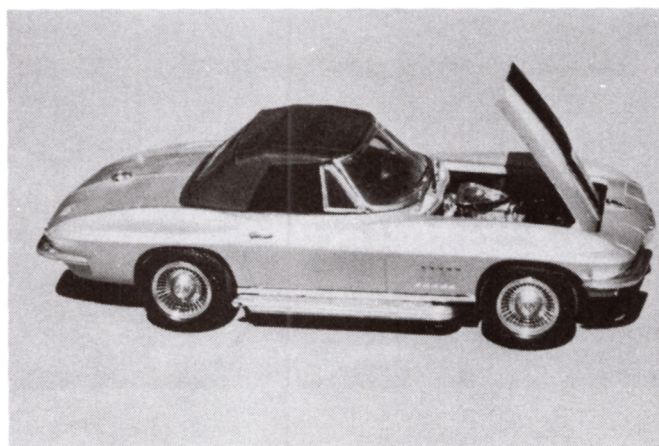
The general molding quality is on par with other **Monogram** kits. There is some flash but mostly the parts are clean. The kit is injection-molded in red plastic. This causes a problem with the plated wheels. The plating doesn't reach inside the ribs of the wheels, giving them a red glow. Expect to spend some time putting a wash on these wheels to get a proper look. Some good reference photos will help you to determine which of the plated parts should be

painted.

The interior is accurate, but will really come alive with a little dry brush work to pick out the trim, knobs and instrument faces. I also used Kristal Kleer® to provide lens faces. The rest of the interior, frame, and running gear have nice detail. The big block builds up into a great looking motor. My kit came without a water pump. A quick raid of the parts box cured that minor problem. The front suspension is quite crude. Monogram should have done a better job on the front springs which resemble partially crushed oil cans. They also included Michelin TRX tires in the kit. These tires were introduced in the late 70's on the Turbo Mustangs. As a form of poetic justice, I substituted the Goodyear Polyglas tires from Monogram's '64 Mustang kit.

Lastly, the clear windshield plastic should be carefully trimmed, otherwise difficulties will arise with the top and the windwings when they are installed.

If you want a show-winning model from this kit, figure on doubling your average build time. If you want a kit to fill out a collection, or remind you of a time when you were 16, then this is your kit. When I look at mine, I hear those 3-2's pop open, my head snaps back and all I can see is blue sky. I'm 16 again and life is good.



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... "BAT" STUFF, VEHICLES,
REPROS OF OLD STUFF,
ETC...

TAMIYA

...DINOSAURS!

TESTORS

THOMAS

...STAR TREK KITS OF
SHIPS, CONVERSION AND
OTHER KITS!

TOOLS

VIDEOS

VON THEN

Giant Guillotine
Colossus of New York
City Wall Base
Cemetery Base
Charles Manson
Ed Gein
Jack the Ripper
Video

WAYNE HANSEN

MANY VIDEOS ON BUILDING
PAINTING & SCULPTING!

WONDERMASS

Jesse Jane
Rifle & Seamount
Taama Kits...



What's Happening at Sideshow?

A totally new concept in vinyl, brought to you by a company known far and wide for quality and content. Other kits are on the way...

We thought you might like a little 'bio' on the folks who are doing so much in the world of modeling. Whether they're putting together the largest 'party' on the West Coast each year, The Mad Model Party, or introducing hit after hit of kits, beginning with their *Human Oddity* series, all the way to the kit that is not only the latest and greatest, but a totally new concept in model - the *Bernie Wrightson Frankenstein*.

First of all, this is Mr. Wrightson's first vinyl kit and as you've seen on the cover and in Tom's "*Beyond the Bare Bones*" for this issue, it's an interactive two-figure scene featuring Dr. Victor Frankenstein and his creation, the Frankenstein monster. The kit, in 1:8 scale has been scrupulously sculpted by Dan Platt, capturing all the drama, detail and dynamics of Wrightson's artwork. The Bernie Wrightson Frankenstein kit is 23 pieces, measures 15" X 15" X 11" and comes complete with an eccentric 19th century laboratory setting that features an incredible 'bio-electrical' vat of creation. Included with all of this, each kit will come with an exclusive fine art print of the

original Wrightson concept drawing that was the basis for the kit. The model comes packaged in a full color, high quality, locking box and includes an extensive instruction and painting guide.

For those of you who might not be aware, Bernie Wrightson has been working as a professional illustrator for nearly thirty years, beginning as an editorial cartoonist for the Baltimore Sun. Since then, his work has appeared in books, magazines and motion pictures. He is the co-creator of the comic-book character, *Swamp Thing* and has illustrated several works by Stephen King, including *The Stand*, *Creepshow* and *Cycle of the Werewolf*. He has also designed creatures for several movies, most notably *Ghostbusters* and *Ghostbusters II*. But Wrightson may be best known for his opus, the Frankenstein illustrations, universally regarded as the most compelling visualizations of the Mary Shelley novel.

Dan Platt, of Sideshow, Inc., is a classically trained sculptor, who received his BFA at the University of the Arts, Philadelphia, in 1987. Dan's sculpting career began in film effects creating 1/4 scale figurative stop-motion and computer-controlled puppets. His most notable film credits include: *Terminator 2*, *Batman Returns*, *The Addams Family*, *Army of Darkness* and *True Lies*. Dan has also sculpted the characters for Time-Warner Interactive's immensely popular video game, *Primal Rage*. In addition, Dan has sculpted numerous toy prototypes for all of the leading toy firms, which include several of Mattel's Street Sharks and their large-scale collectible figures, Judge Dredd and Cyberforce's Stryker.

Sideshow, Inc. is the brainchild of the people behind Barker Brothers, the resin company that brought you the *Human Oddity* series. In the spring of 1995, the company shifted its focus from resin to vinyl model kits. At that time, the company moved to a larger facility in the Westlake Village area of Los Angeles. With the production of high-quality vinyl kits, collectibles and fine art pieces, Sideshow, Inc. is committed to providing both the hobbyist and serious collector with imaginative and valuable products. For more information on Sideshow, Inc.'s products and/or The Mad Model Party happening soon, check their ads in this issue and you may also contact:

Greg Anzalone

Sideshow, Inc.

31364 Via Colinas #106

Westlake Village, CA 91362

Tel: 818/879-1996

Fax: 818/879-1603

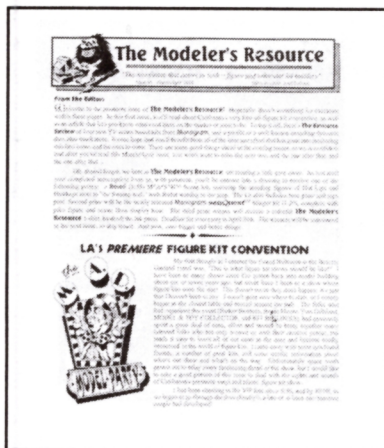
e-mail: SIDSHOprod@aol.com



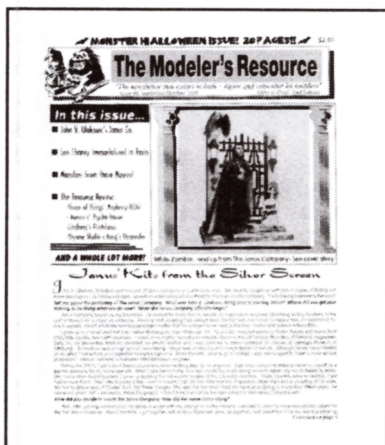
Bernie Wrightson (left) and Dan Platt

Back Issues!!

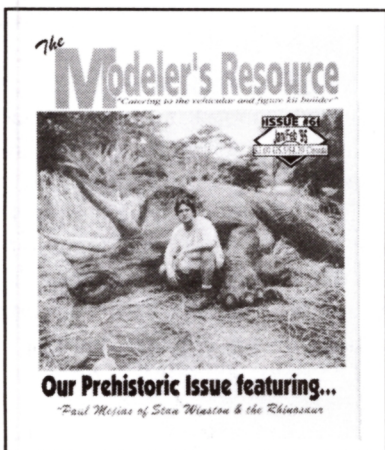
Recently, as we were going through the multitude of boxes in our garage, we came across some back issues of Issues #1 (yes, that's a "1") 2 and 3. I guess you can call this one of those **WAREHOUSE FINDS** that you read about at times. We honestly didn't know they existed and we'd like to apologize to everyone who we've told that we've been sold out. **Quantities are EXTREMELY limited.** Prices are listed. If we are out of what you order, your *check or money order will simply be returned. (*Checks/Money Orders must be in US Funds, drawn on a US Bank. Thank you for your help.)



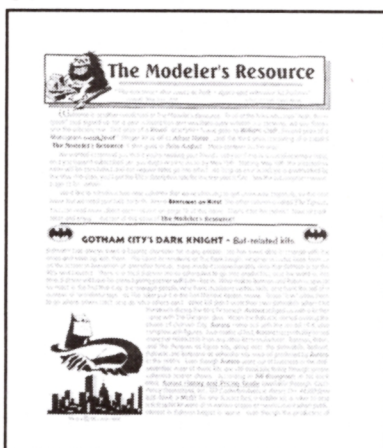
Issue #1 - Mar/April '94: The one that started it all! Mad Model Party coverage, Barker Bros - Dan Platt & Ken Morgan; Resource Review. We actually found some of these in our attic! **Very limited.** Newsletter format - 12 pages total. Cost including shipping: \$6.00 USA - add \$1.00 outside USA



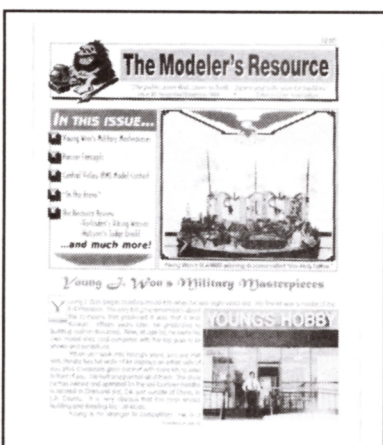
Issue #4 - Sept/Oct '94: Interview with John V. Ulakovic of Janus Company; Highlight of Lon Chaney kit; The Resource Review, featuring Shape of Things Mayberry 1000, 'Aurora's' Psycho House, etc., newsletter 20 pages. Cost: \$5.00/USA, add \$1.00 elsewhere.



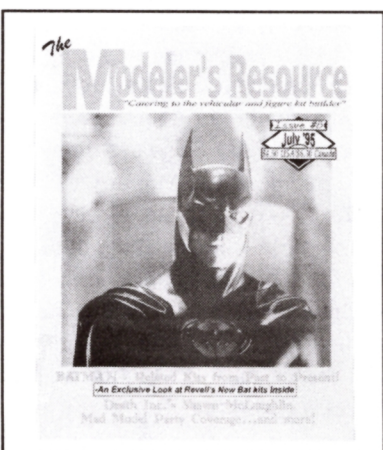
Issue #6 - Jan/Feb '95 is SOLD OUT.



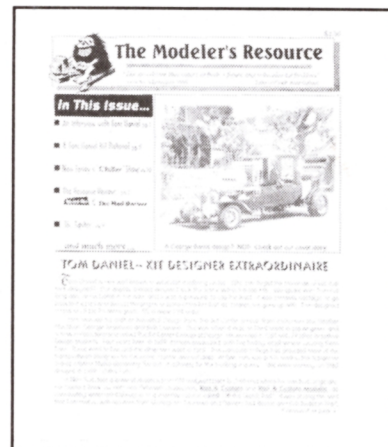
Issue #2 - May/June '94: Gotham City's Dark Knight, show coverage, Resource Review. These were in the same box as the Issue #1. Same deal: very limited. Newsletter format with 12 pages total. Cost: \$5.00/USA - add \$1.00 outside USA



Issue #5 - Nov/Dec '94: Profile of Modeler, Young J. Won; Central Valley IPMS Model Contest; Glamour/Shadow Con coverage, Steve Goodrich's first column (In the Arena), The Resource Review, etc. newsletter 24 pages total. Cost: \$5.00/USA, add \$1.00 elsewhere.



Issue #8 - July '95: 1st quarterly issue - SOLD OUT.



Issue #3 - July/Aug '94: Tom Daniel articles; Chiller coverage; Resource Review, etc. Newsletter format - 16 total pages, very limited. These were found in the same box with stickers on them that say "Complimentary". Cost: \$5.00/USA - add \$1.00 outside USA.



Issue #7 - Mar/April '95: Our Showcar Issue, featuring an interview with Big Daddy Roth artist, Ed Newton; Tom Gilliland's Beyond the Bare Bones, Predator - Pt 1; Dennis Murphy's Closet Hobbyist column; In the Arena, etc. 26 pgs, Cost: \$5.00/USA, add \$1.50 elsewhere. (Last bimonthly issue. Moved to a quarterly w/Issue #8)



Issue #9 - October '95: Spaced Out Issue featuring a Star Trek kits w/Mike Fredericks; Interview with Armin Shimerman (Quark), by Fred DeRuvo; article on Munsters related kits (and interview w/Karl Silvera, Fred Gwynne's Make-up man) and tons more! Cost: \$6.00/USA, add \$1.50 elsewhere.



COMING AT YOU!

IT'S FREE FOR YOU!! *Dealers/Manufacturers Please Note:* This section is for you to showcase your products - and it's **FREE!** All information/pictures/samples for this section must be submitted by: **October 15th** for the January issue, **January 15th** for the April issue, **April 15th** for the May issue and **July 15th** for the October issue (as room permits). Let **The Modeler's Resource** readers know what you're putting out!

AIR BRUSH-ACTION

Here is the mag for you if you want to improve your airbrushing skills! This past October '95 issue had a great article on **H.R. Giger's creations** and **Tom Gilliland** also wrote an excellent article on building and detailing *Halcyon's Queen Alien*. Definite reading for the modeler in you! Over time, this mag has begun including more material that caters to modelers. They've also assured us that this is an area that they would like to begin exploring even more than they do currently. As a matter of fact, we wrote an article slated for their January/February issue. Check them out! You can contact them at: **Airbrush Action Magazine, PO Box 3000, Denville, NJ 07834-9680.**

For CREDIT CARD ORDERS ONLY
(subscriptions & back issues), call: **1-800-232-8998**

Rates: One year (6 issues):
\$21.95/USA; \$28.00/Canada; \$50.00/Foreign.

Rebellion Creations wishes to point out that they are in no way connected with a company that has a plethora of names, including Mark's Models, MCD Designs, etc. Rebellion is a totally separate entity and the only thing that is common about the two model companies is the fact that they are both based in Las Vegas, NV. We've had dealings with both, and we can attest to the fact that they are not connected in the least. For further information on Rebellion Creations and their product line, please contact them at: **Orne Montgomery, Rebellion Creations, 531 Bedford Rd., Las Vegas, NV 89107 Tel: 702/878-0390**

DEATH INC.

Shawn McLaughlin of **Death, Inc.** reports that he's not dead...simply relocated from his 'jail cell of a living abode' in New Jersey suburbia to the wide open spaces of Pennsylvania.

During this transition period, things have gotten a little skewed and he apologizes for any inconvenience this may have caused you personally. Shawn has some great kits coming up and we look forward to bringing those to your attention. I know that Shawn would appreciate it greatly if you could bear with him as he works to bring everything back up to speed. You can now reach Shawn at: **717/735-8209** and for now, his address remains the same: **656 10th Street, Lyndhurst, NJ 07071.**



Last issue, we showed pictures of Horizon's new "Sil" kit and told you about the MACH 5 (reviewed this issue) and upcoming Batman-related kits. You read about and saw a picture of the new 1950's Batmobile in 1:24 scale in this issue's **Resource Review**. Well, here's what else is happening at Horizon: Remember the Joker? (May he rest in peace). Even though he's not available in vinyl anymore (probably if you looked hard enough, you'd find a copy of the kit), Horizon will be releasing this exact same kit again in 1:5 scale, resin. AND, the kit will come with a diorama base and nameplate. DC Comics' The Flash is also slated for a resin run, again in 1:5 scale. He's slated to be posed in a running position, supported by a clear stand with the Flash logo engraved on it. Beyond all of this, Horizon has begun producing their "Original Sculptor series" with Steve Wang's *Windslasher* kit first in the line (Gee, that could turn out to be a real tear-jerker)...also **Batman, Robin, The Catwoman, The Riddler** and **Bane** are all slated to be produced in 1:8 scale and will come with a base and nameplate. Two more vehicles, both

circa 1980's are also scheduled for release: another **Batmobile** and **Batplane**. That's all the information we have for now, but you know us, we keep you posted ...promptly.

Playing Mantis update... Wanted to let you know what the scoop is on this. Many of you, have no doubt been ordering the *Aurora Addams Family Haunted House* that was recently reissued by Playing Mantis and is available through **FAO Schwartz (1-800-426-TOYS)**. You remember reading about both *The Mummy's Chariot* and *Addams Family House* being made available in injection-molded plastic because the folks at Playing Mantis took the time to have original molds made from the mint plastic pieces? Well, anyway, we first brought you this information a number of issues ago, but as it turned out, only the Addams Family Haunted House became available. The reason for this is because FAO Schwartz opted to purchase only one kit to sell first, to see how it would go. If everything went well, then they would purchase *The Mummy's Chariot*. As of this writing (we wrote this in October), all indications were that sales were doing well. Most likely, you can expect to see *The Mummy's Chariot* available through FAO Schwartz, however, if that doesn't happen, it's still possible you'll see both of these kits at places like Toys 'R Us, Wal-Mart, K-Mart and other outlets. The key to this whole venture is for the buying public (us!), to buy these kits, but it's not like you're not going to want these kits in your collection. Think about how much money you'll save by getting these kits through FAO Schwartz as opposed to someone who's had the kit stuck in their attic or closet for years and wants an enormous amount of money for it.

Wanted you to be updated and we'll keep you posted on this situation as it develops. Be on the lookout for a profile of this company soon in an upcoming issue of **The Modeler's Resource**.

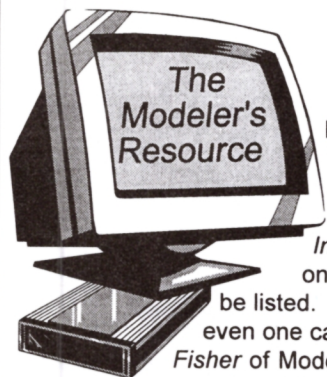


Wouldn't it be cool if the United States Post Office issued commemorative stamps honoring three gentlemen who hold a unique place in the history of American Cinema? We think so. The men? Lon Chaney, Jr., Boris Karloff and Bela Lugosi.

Thanks to the relatives of these **Legends of Horror**, a movement is underway to have the United States Post Office do just that - issue a set of commemorative stamps. We would encourage horror fans everywhere to support this project. One of the ways this can be accomplished on an individual level is for you to write a letter in support of this project. To date, over 11,000 signatures have been collected, but many more are needed. Below is a sample letter you can write:

"This letter is to lend my support to a United States Stamp Set Petition, honoring Lon Chaney, Jr., Boris Karloff and Bela Lugosi, in recognition of their major achievements in the film industry. These three actors have contributed immeasurably to the entertainment industry. They hold a unique place in the history of American Cinema. It would be an appropriate tribute to have their likenesses affixed to United States Stamps. Please consider this my endorsement of the above petition."

Please understand that this stamp petition has not yet been approved and the artwork that you might see at various shows when Ms. Karloff is in attendance, is only that which the families have proposed to the post office for its consideration. Letters such as the above need to be signed, with your full address listed, then forwarded to: Sara Karloff, PO Box 2424, Rancho Mirage, CA 92270. Letters can also be sent to: Mr. James Tolbert, Jr., Stamp Management, 475 L'Enfant Plaza SW, Washington, DC 20260-2435



Go On-Line with The Modeler's Resource!!

(ModRes@aol.com or see The Modeler's Resource site at:
http://www.gremlins.com/modelers_resource)

If you have a computer and a modem, that's all you need to get connected to an on-line system that's beginning to notice all of us model builders. On America On-line, in the **Hobbies & Leisure Activities** "folder" or section, there are tons of sub-headings, catering to our needs as model builders.

Here's how you get to it: When you sign on at America On-line, at the Main Menu, click on **Clubs & Interests**, then choose the **Hobby Central** button. From there, scroll the list to find **The Exchange**; click on this, then click on the **Collector's Corner** button. From here click on "open folder" and 24 folders will be listed. Scroll the list to find folders like **Weathering and Painting**, **Scale Modeling**, **Sci-Fi**, **Buy/Sell/Trade** and even one called, **Garage Kits/Vinyl Kits!** Very cool and you'll read messages from folks like **Sideshow Inc.**, **David Fisher of Model Mania**, **Danny Siracco of Dimensional Designs**, **Testors**, and oh yeah, we left a few too. There's even a group of modelers who meet Thursday evening to discuss models in a special 'chat' room, called "Monster Kits".

There's also an area on the Internet called, **Gremlins in the Garage**, an E-zine, by Denis Bohm. On his on-line magazine, he mentions tons of stuff and puts the info out there for you. He also has a 'Resources page' where you can look up a number of companies and magazines, including ours. And you can also contribute your own articles, reviews, gallery pictures, etc. by e-mailing him. We applaud the energy that goes into this kind of endeavor. Anything that helps get the word out about kits. We have our own separate 'page' within Denis' **Gremlins in the Garage**, called, what else? **The Modeler's Resource**. On it, you'll see our current cover (in color), the contents of the magazine for that particular issue and some other tidbits as well as highlights from the next issue due out. (Is this freakin' cool or what?! Cheese and crackers, the way to go is on-line!) The best way to get to it is through the "WEB Browser" once you sign on to the Internet. Type in the word 'gremlins' at the search box and it'll pull up a list of things having to do with gremlins. You'll see **Gremlins in the Garage** listed and simply double click on it. You'll be there. An entire Table of Contents will come up for you to choose from. To make it easier to get there again, simply place it in your 'Favorite Places' folder and each time you sign on, you can go right to it without having to go through the hassle of all the other stuff. There is a ton of stuff to see, including lots of full color pictures of new kits...go for it!

One of our readers, Larry Brackney, reports that there are a couple of other sites on the Internet that might be of interest to you. One is called **Hobby-Japan-L** mailing list (not connected to Hobby Japan magazine). The focus of discussions is on figure models produced in Japan. To subscribe, send the following command via e-mail: listserv@NETCOM.com subscribe hobby-japan-L YOUR_NAME <YOUR_INTERNET_ADDRESS> (ex: subscribe hobby-japan-l Fred DeRuvo <ModRes@aol.com> You'll receive a welcome message via e-mail w/some further instructions, and automatically receive mail posted to the list (which is low volume). Another area is under the Internet selections in AOL for reading "Newsgroups." You can subscribe to the "rec.models.scale" newsgroup and the topics of figure and SF modeling "pop up fairly often." Found any other Internet sites? Please share them with us.

If you're interested in getting in touch with us, or a number of other modelers, now you have another way to do it. Even if you're connected to a different 'on-line' system, you can still reach us through the Internet, by e-mailing us at: ModRes@aol.com. We would encourage you to check out our page in **Gremlins in the Garage**. You can get there direct by typing the following URL (Universal Resource Locator) once signed on to the Internet: http://www.gremlins.com/modelers_resource

~We'll look forward to hearing from you to let us know what's happening at your end of the modeling world~

Revell-Monogram is celebrating their 50th year in business! That's something to celebrate. This modeling giant has undergone some changes over the past 50, but those changes have only served to keep Revell-Monogram viable and out front. Here's some history on the company that has offered a tremendous diversity of kits:

Founded in Chicago, in 1945, they began as a manufacturer of balsa wood model ships and airplanes and pioneered significant developments in the hobby industry. Monogram advances included Speedee Bilt planes (1949), a simpler version of balsa wood model plane kits and 1:48 scale planes (1960), which set a new scale standard for the industry. The company introduced its first plastic model kit, the Midget Racer, in 1954 and was the first company to make model kits in the true colors of the subject in the early 1960's. Monogram also developed SnapTite®, the first successful snap-together model kits, in 1968, to introduce young modelers to the hobby.

Revell, Inc., a California company at the time, was founded in 1941. When the plastic model kit industry, as we know it today, began in the early 1950's, Revell was one of the first companies to begin packaging plastic toy automobile pieces in bags. Revell introduced its first scale model kit in 1951, a detailed replica of the Maxwell car promoted by Jack Benny.

Revell-Monogram, Inc. was formed in 1986, when Revell, Inc. and Monogram Models, Inc. were combined. Over the past five decades, the company has produced over 250 million plastic model kits and currently makes more than 10 million kits each

year in its 150,000 square-foot headquarters facility in Morton Grove, IL.

"Monogram's 50th anniversary is a significant milestone for our company, as well as for the industry, because it shows that model-building has maintained its popularity through the decades," reports Ted Eischeid, president of Revell-Monogram.

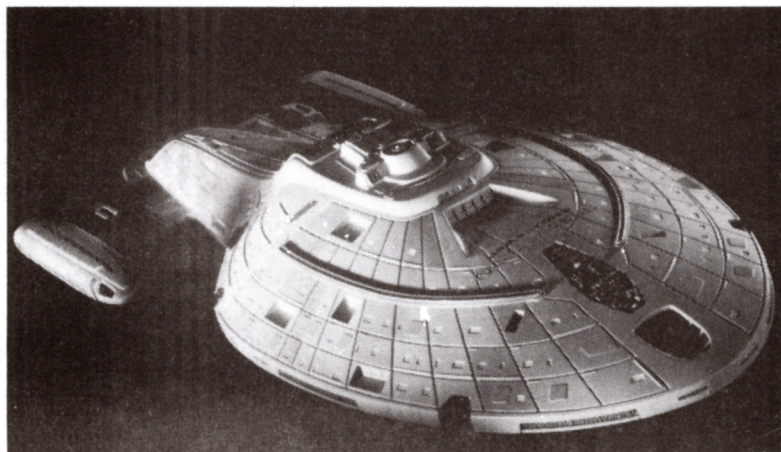
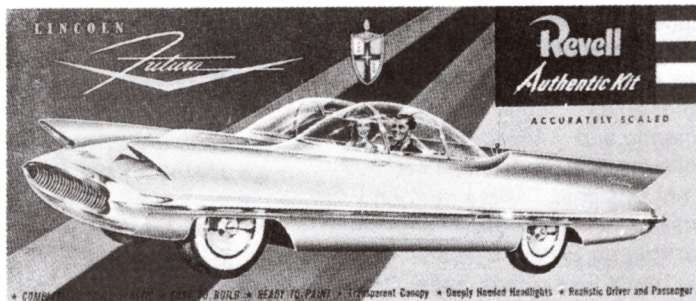
Over the years, Monogram has expanded its line to offer popular licensed products that reflect the trends of the day, such as Snoopy® and the Red Baron®, and movie monsters, such as Dracula®, Frankenstein® and others. One of Monogram's latest licensed products is the USS Voyager™ as well as Revell's new Batman® kit and soon-to-be released Robin® and The Riddler® kits, from Batman Forever™.

Another thing that Revell-Monogram is noted for are their SSP reissues (Special Subjects Program). Who hasn't looked forward to the latest Tom Daniel reissue or some of the other 'golden oldies' that haven't seen the light of day for years? They continue to crank them out and the latest batch of SSP's (#12) is no exception. The *Lincoln Futura* should be available now or shortly after this magazine hits the newsstands. Other kits include: *Deal's Wheels ZZZZZZ-28*, *A3D-Skywarrior*, *USS Navy Hospital Ship*, *German Wolfpack U-Boat*, *Ford Motorsport Mustang*, *Packard Boat Tail Speedster*, *Stinger* and *57' Chevy Nomad* and a few others



SSP 12: Lincoln Futura (top left) and Deal's Wheels ZZZZZZZZ-28 (top).

From the old to the new: The kit that launched the model kit industry 50 yrs ago: Midget Racer (left) to one of the latest: U.S.S. Voyager from Star Trek



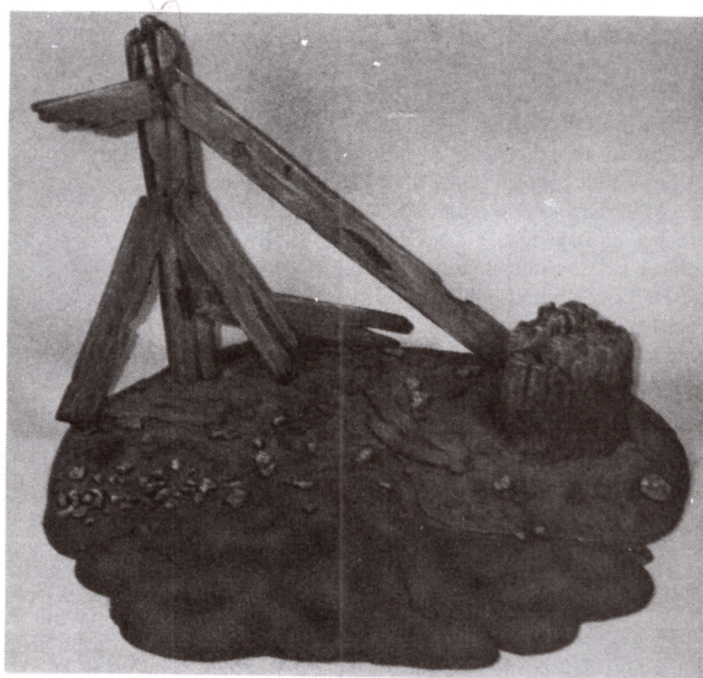
Testors presents...

New from **Testors** comes this 1:6 scale Grey Alien. This particular kit is based on the Roswell Incident. In a way, it complements their earlier release of the Area S4 UFO, but on a larger scale. The box says that this kit is a skill 2, but the only reason they put that is because it requires gluing. It's a very simple kit to put together and needs only two paints for the figure itself: Gray and Black. It does come with a very small, simplistic base, that replicates the ground. If you're just getting into figure kits, this one would be a good one for you, especially with a \$7.50 retail price. Even if you've been doing figures for awhile, you might want to add this to your collection.



Here's the first kit from a company called, **Nemo, Inc.** The kit is called, *Natural Born Murderers*, and it's sculpted by Mike Mendez, with casting done by John Diaz of Jayco Hobbies fame.

Some specs: the kit retails for \$100.00 and it comes in 6 pieces and a base. It also comes with instruction sheet to help you build his glasses and highway sign and also comes with a laser color photo copy box art for painting reference. If you'd like more information on this kit, please contact Mike at: **Nemo, Inc., 42-21 Westmoreland Street, Little Neck, NY 11363**

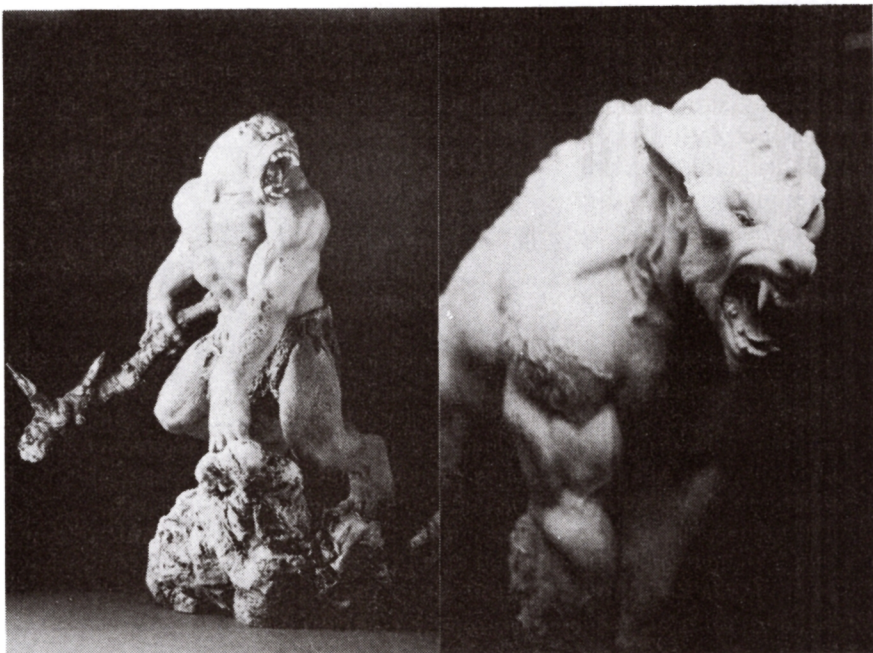


Model Art has produced a number of kits for your building pleasure. We've pictured their fourth release, *Woodland Base* (above, right). This particular kit is in 1:6 scale and measures 8½ H X 11½ W X 8½ D. It consists of 8 solid resin pieces. The fence post and boards are cast separately, allowing you the ability to trim them up to fit other scaled kits, or for placement in different positions, or to not use them if that's what you choose. The kit comes with original color box art and instructions and the cost is \$40.00 plus \$3.00 shipping (U.S.) with check or money order made payable to: **Mark Brokaw**

Other kits that are available from Mark are:

- ◆ **Curse of the Werewolf:** 2 piece, 6" H X 6½ W X 4½ D. Cost: \$40.00 ppd
- ◆ **Fiend Without a Face:** 12 pieces, 5" H X 9 W X 7 D. Cost: \$50.00 ppd (additional fiends available @ \$3.00 ea)
- ◆ **Judgment:** 2 piece, 7" H X 6" W X 6½ D. Cost: \$40.00 ppd

All kits are solid resin and include original color box art and instructions. Again, please make checks or money orders payable to: **Mark Brokaw** and you can reach him at: **PO Box 756, Battle Ground, WA 98604**

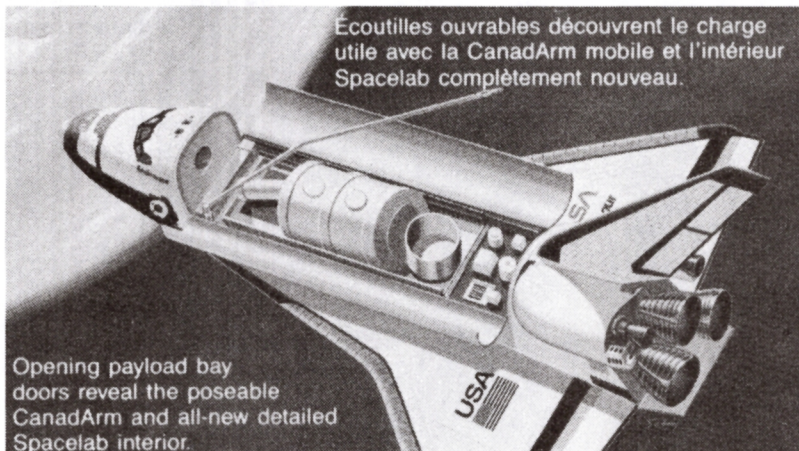


You've no doubt heard of **Neil Andrythal** (far left), from *Newmanoid Models*. He's a limited edition, 5 piece, solid resin kit, measuring 10 1/4 " tall. Well, the folks who have brought us this behemoth are offering something new, called **Moonsinger**. This kit, which is just out (or soon to be), measures roughly 11 1/4 " tall, with base. We've published a shot of the in-progress kit (with their permission). The pose has changed since this picture was taken, but it gives you a wonderful look at the facial features and the tremendous detail.

If either one of these kits sound interesting to you, give Newmanoid Models a holler and tell 'em you want one. They'll give you more information on Moonsinger. Contact them at: **Newmanoid Models, 4147 Stanley Avenue, Fremont, CA 94538 Tel: 510/226-0557 Fax: 510/653-7243.**

Lindberg has a number of new kits on the table. Pictured is their new **SnapFit® Space Shuttle** 1:200 scale (over 10 1/2 inches tall), with moveable CanadArm. Also includes Booster Rockets, External Fuel Tank and detailed Decals. It is listed as a Skill 1 because no glue is required. But don't let that fool you. This model is very nicely detailed. A smaller version of this kit also available.

Another kit (not pictured) is the new **S-Series® ZR2 4 X 4 Pickup**, in what they call "Big 1:20 scale." Plus a **Toyota 4X4 Baywatch Patrol** vehicle is available (which includes a photo of the cast - if we could only get a figure kit or two of the babes of Baywatch!). A **California Highway Patrol Explorer** is also available too. All are in 1:20 scale. I like these larger kits because the detail can be more easily seen, especially in the engine components and the cab interior. All three of these kits are available now at your local hobby or toy store. Check them out!



Écouteilles ouvrables découvrent le charge utile avec la CanadArm mobile et l'intérieur Spacelab complètement nouveau.

Opening payload bay doors reveal the poseable CanadArm and all-new detailed Spacelab interior.

Coming in the April issue of The Modeler's Resource...



Actual cover may be different

- ✓ A look at Girls - *in kit form* - Hooah! with a how-to on selected kits, by Tommy Ellis
- ✓ A view of new company, *Heroes from Another Planet* and some of their Dino kits
- ✓ Tom "Beyond the Bare Bones" Gilliland, scratchbuilding bases
- ✓ Steve Goodrich steps *In the Arena* with AMT/Ertl's Spock & Lindberg's Snap Godzilla kits
- ✓ Get *Lost in Space* with Mike Fredericks!
- ✓ Profile of Playing Mantis
- ✓ Up to Speed with Tom Daniel
- ✓ A Chat with Sara Karloff
- ✓ Creating 'gore' with Denis Laines
- ✓ The second and final installment with Jim Bertges and Lunar's Time Machine

You won't want to miss it! It's all here and more...in

Our Down-to-Earth issue

GREMLINS IN THE GARAGE!

Free 'Zine

Kit Builders

Gremlins in the Garage is a free electronic magazine on the world wide web with:

- Bites** - The latest figure kit news.
- Garages** - Kit company catalogs.
- Reviews** - Reviews of kits.
- How To** - "How to" articles.
- Gallery** - Kit pictures.
- Resources** - Other places for kit information.

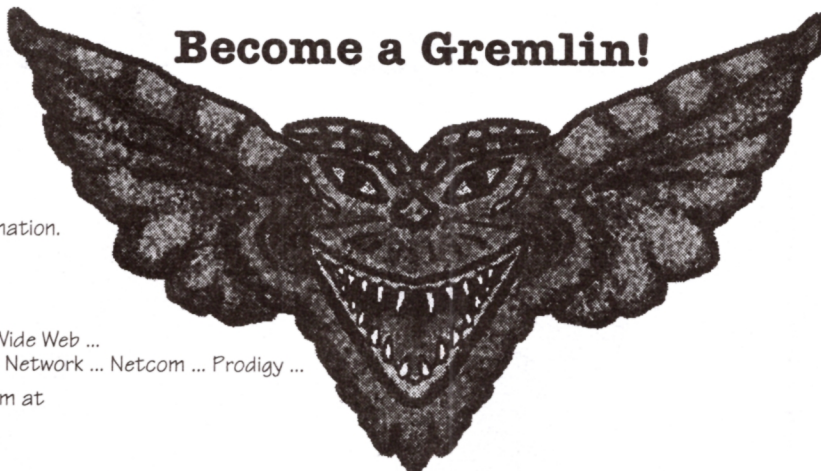
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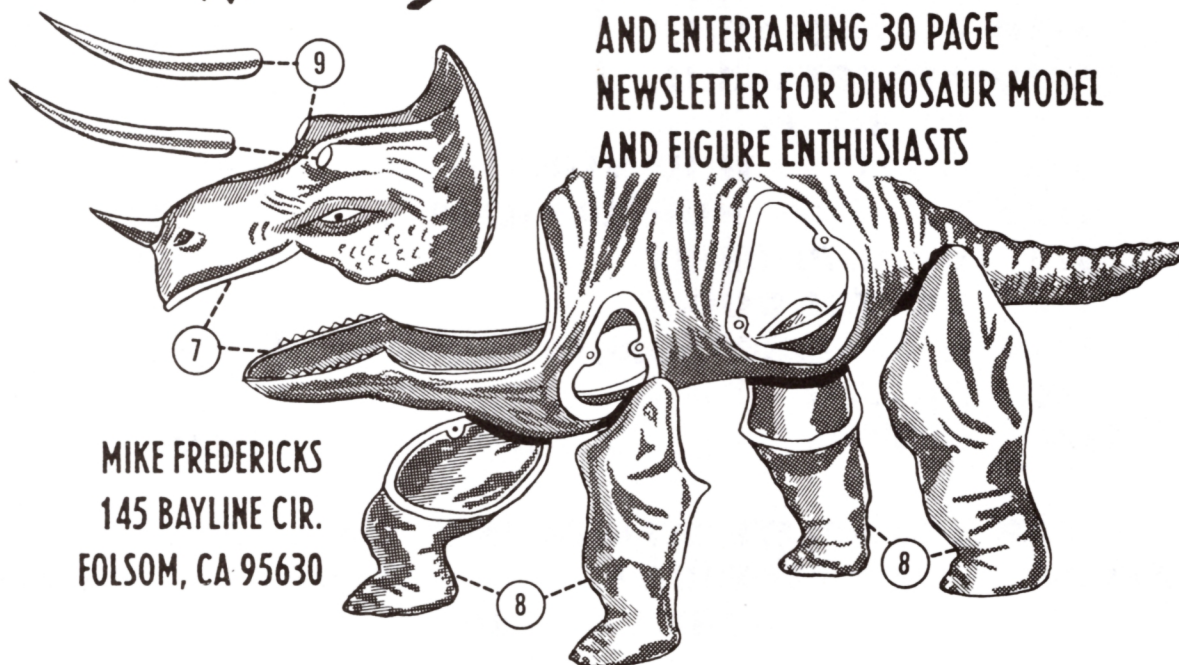
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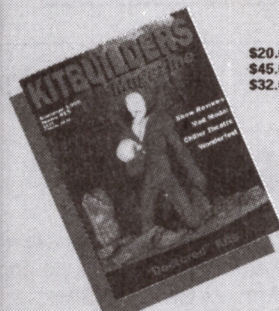
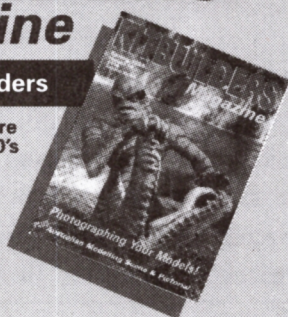
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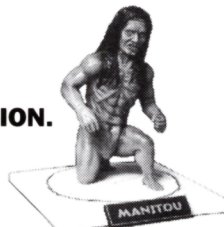
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